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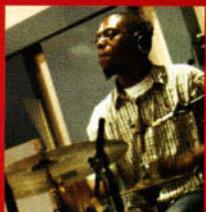
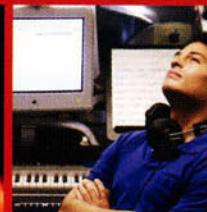


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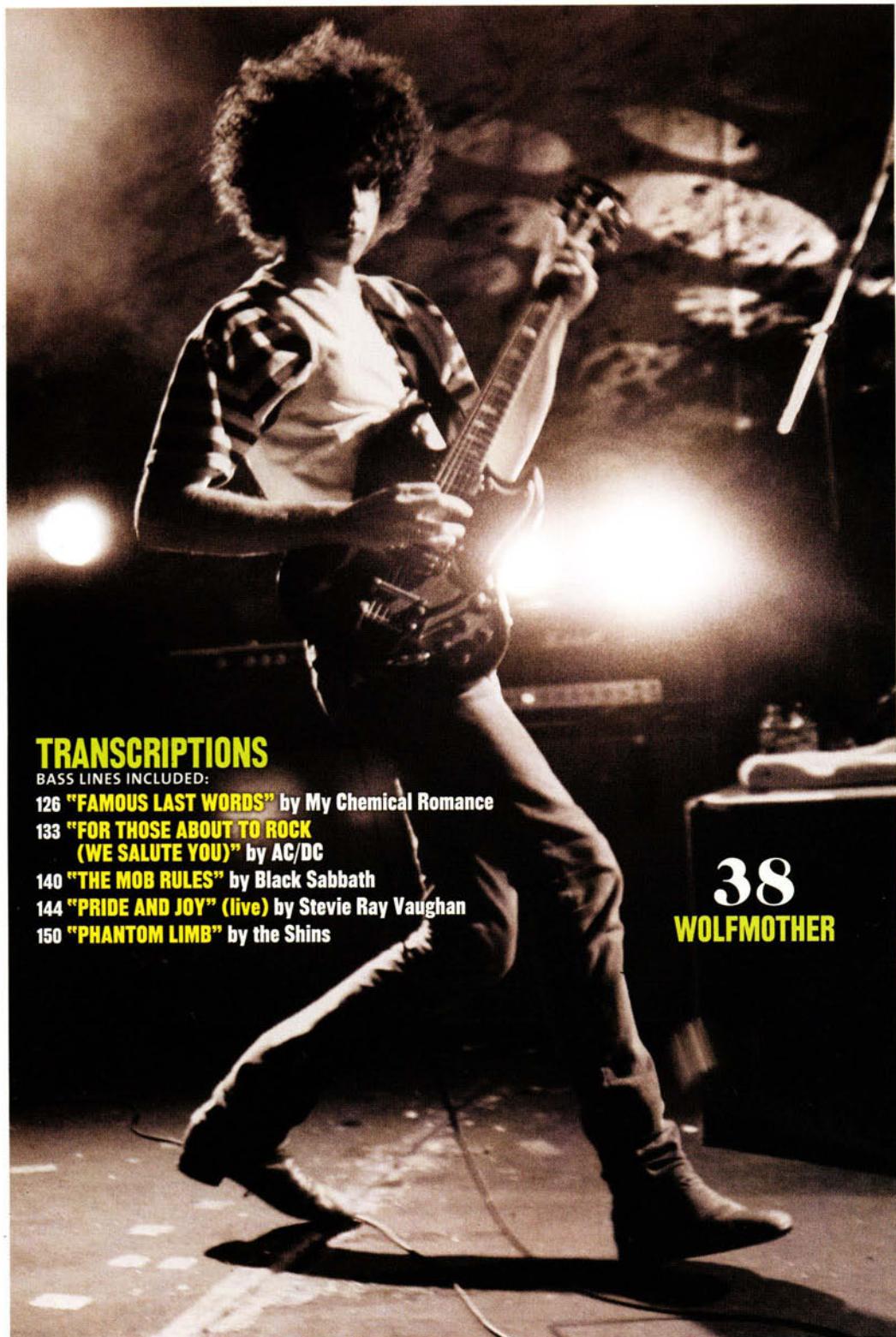
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Cover Painting by **TIM O'BRIEN**

Cover inset by Scott D. Smith/Retna Ltd.

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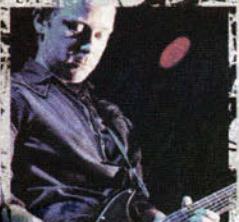
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featured Artists

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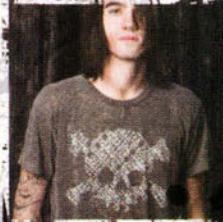


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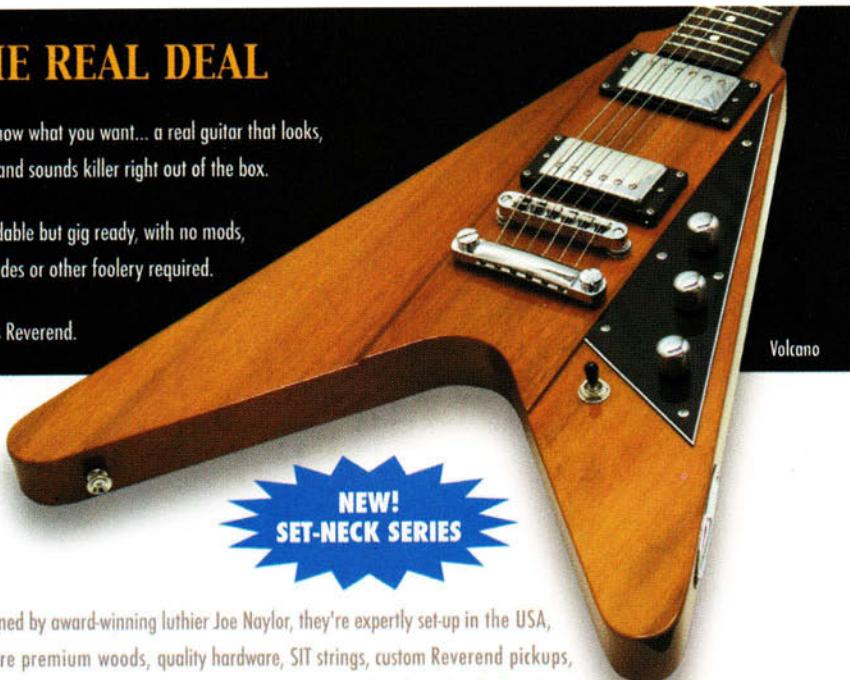


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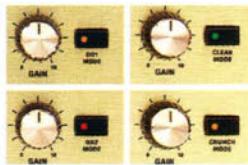
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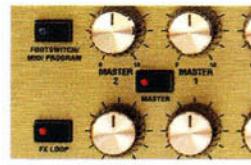
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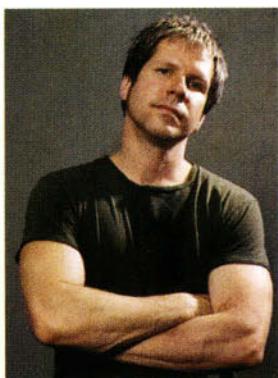
THE WOODSHED

MAY 2007

LAND OF THE LIVING

ODDLY, THE IDEA for this month's cover story on some of our favorite living guitar legends came about while we were preparing last month's salute to some of our favorite deceased guitar legends. The concept was triggered by the announcement of the Black Sabbath/Ronnie James Dio reunion tour, which was followed by rumors of a new AC/DC album...not to mention some loose talk of a Led Zeppelin project.

We asked ourselves, Why wait until our heroes kick the bucket when we can celebrate their musical achieve-



ments right here and now? As if on cue, all sorts of related cool stuff started showing up at our door: an amazingly thorough AC/DC bio, a new Jimmy Page double-neck replica and even an astounding live album by one of rock's great virtuosos, Jeff Beck, all of which are featured in this issue.

But perhaps the best thing to find its way into our hands was Sean McDevitt's fine investigative piece on the triumphant return of blues rocker Johnny Winter. Although he's not as well known as Page or Young, Winter was one of the fastest and most expressive guitarists of the late Sixties.

Reckless and wild in the best sense, the albino from Texas recorded a mind-blowing string of blues albums before a drug habit temporarily derailed his career in the mid Seventies.

After cleaning up, Winter made a comeback in the Eighties and Nineties, but over the past several years, his increasingly frail appearance and sporadic concert schedule fueled rumors that the bluesman was ill or had fallen back on his old ways. But what really happened to Winter, as Sean reports, is perhaps more shocking.

The good news is that Johnny Winter, like the rest of the musicians featured in this issue, is still alive and well and ready to rock like the legend he is for years to come.

—BRAD TOLINSKI
Editor-in-Chief

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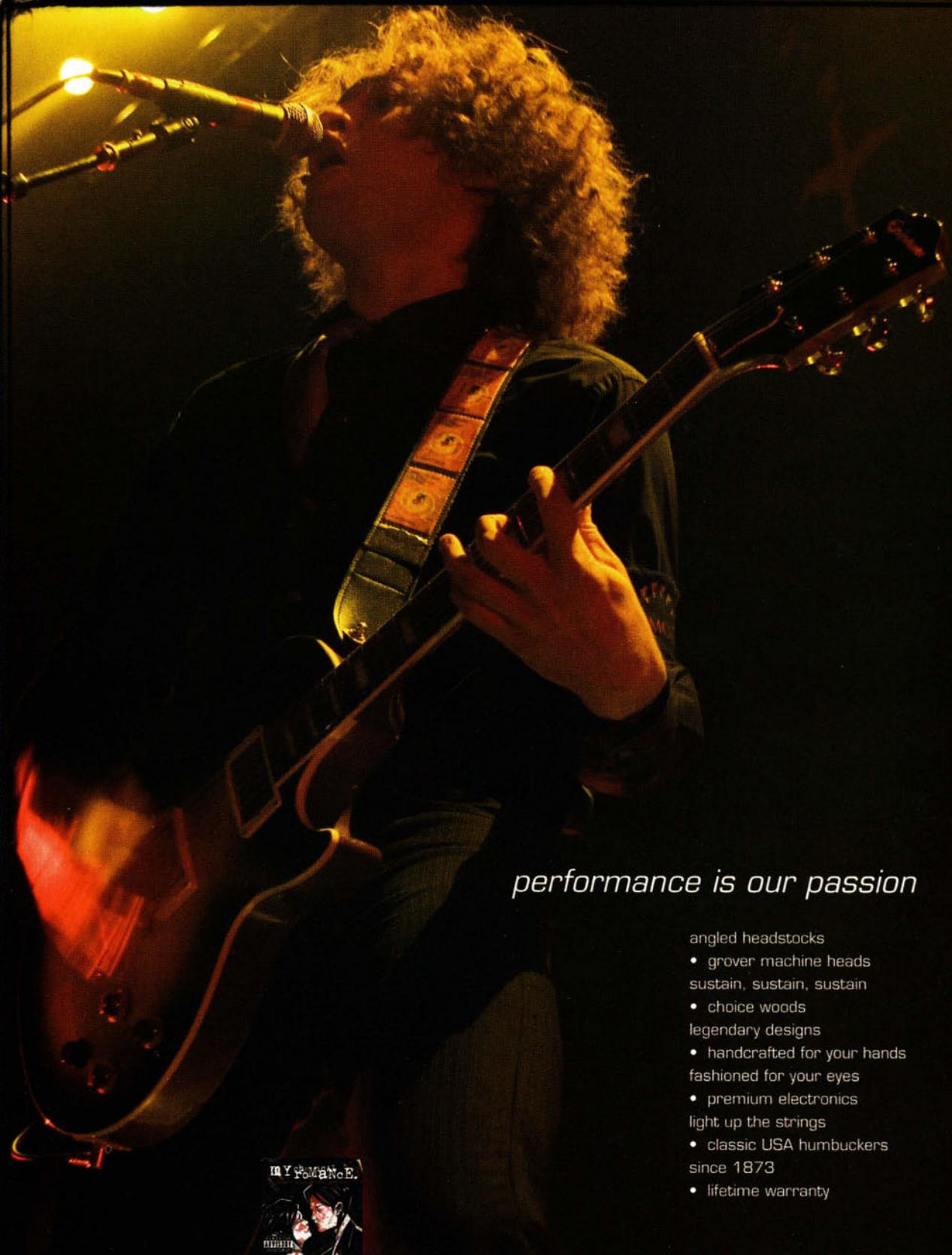
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MARCH MADNESS

For years I have read your magazine religiously, but until now I have never been compelled to write in. December's issue featured a transcription of Children of Bodom's "Are You Dead Yet?" (which I spent hours learning), January had a big article on how to shred and Wolfmother's "Joker & the Thief" tab, and to top it off, March was an amazing Eddie Van Halen issue, and also featured a tapping lesson with Herman Li and Alexi Laiho! My god, *Guitar World*—you guys rock.

—Wesley Rands
via email

I haven't been in the mood to play much lately: my uncle died tragically in November, my grandmother who raised me died last week, my wife is nine months pregnant and I just got laid off. It wasn't until I saw the March issue with Eddie Van Halen on the cover that I started to smile again. I even started playing again after reading the lesson on two-handed tapping. Thank you for getting me off the pity pot and back in the saddle again.

—Adam Gauthier
Boston, MA

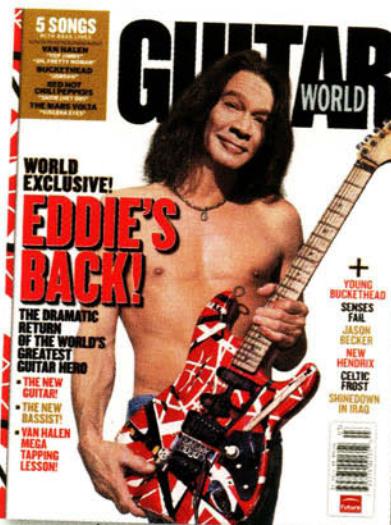
TALES FROM THE DARKSIDE

The first time I heard Celtic Frost I was scared to death. I wondered what had happened to guitarist Thomas Gabriel Fischer to make him write such extreme music. Thanks to the interview with him in the March issue, I now see how the dots connected in his artistic journey.



The EMPEROR'S RETURN

The story of CELTIC FROST frontman Thomas Gabriel Fischer, the Swiss rocker who has become one of the most talked-about metal heads in the world, with great riffs and ferocious stage with last year's debut *MANIFESTO*.
by Jeff Kite • illustrations by Jimmy Strode



Like Thomas, I was an outcast in my little farm town. And thanks to my father's massive record collection, my refuge was also music. Thanks for shedding light on the roots of an extreme-metal genius.

—Scott Riley
via email

Holy shit! When I opened my March issue and gazed upon the Tom Fischer interview, I was totally psyched. I have been a fan of Celtic Frost's low-down crunch since I first heard *Morbid Tales* back in the early Eighties. I would love to see one of their songs transcribed in a future issue.

Thanks *Guitar World*!

—Douglas Harbeson
Fontana, CA



THANK YOU
FOR GETTING
ME OFF THE
PITY POT AND
BACK IN THE
SADDLE AGAIN.

READER DIGESTS

I am a 50-something, acoustic/electric, swing/jazz player who got a subscription to your magazine by mistake. While I have no interest in, or experience with, the style of most of the music featured in your pages, I have found myself thoroughly engrossed. I've read every issue cover to cover, including the advertisements, three times. The articles and interviews are entertaining and

instructive, and the overall format is educational and supportive. Though I'll never own an EVH replica, I am tempted to incorporate the tapping technique into some of the Django songs I know. Thanks for a look into a musical world I was not aware of.

—Bill Stillwell
Seattle, WA

HERO WORSHIP

The Dear Guitar Hero with Jason Becker was very touching. He is truly an inspiration to humanity. It's great to see that he hasn't let illness affect his creativity, sense of humor or positive outlook on life. It made me realize that I take my health and playing ability for granted sometimes. I may never shred like Jason, but I'm going to practice twice as much after reading that article!

—Joe Begley
Westminster, MD

Your March issue was outstanding. The heartrending story of metal guitar virtuoso Jason Becker's struggle with ALS and the amazing article on the resurgence of Celtic Frost's Tom Fischer were both top-notch pieces of journalism. It's also interesting to note that Tom Fischer is not even listed as an Ibanez artist on the company's web site, even though he was pictured in your article with his HR Giger model Iceman.

—Ian
via email

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



CURTIS JASON MIZZELL

AGE 25
HOMETOWN Charleston, SC
GUITARS Ibanez RG170 and RG321

SONGS I'VE BEEN PLAYING Anything by Lamb of God, Slipknot and Disturbed
GEAR I MOST WANT An Ibanez H.R. Giger RGTHRGI



CHRIS SCHAUER

AGE 30
HOMETOWN Seattle, WA
GUITARS Ibanez JEM and Fender HRR Strat

SONG I'VE BEEN PLAYING Godsmack's "Shine Down"
GEAR I MOST WANT An Ibanez UV7BK

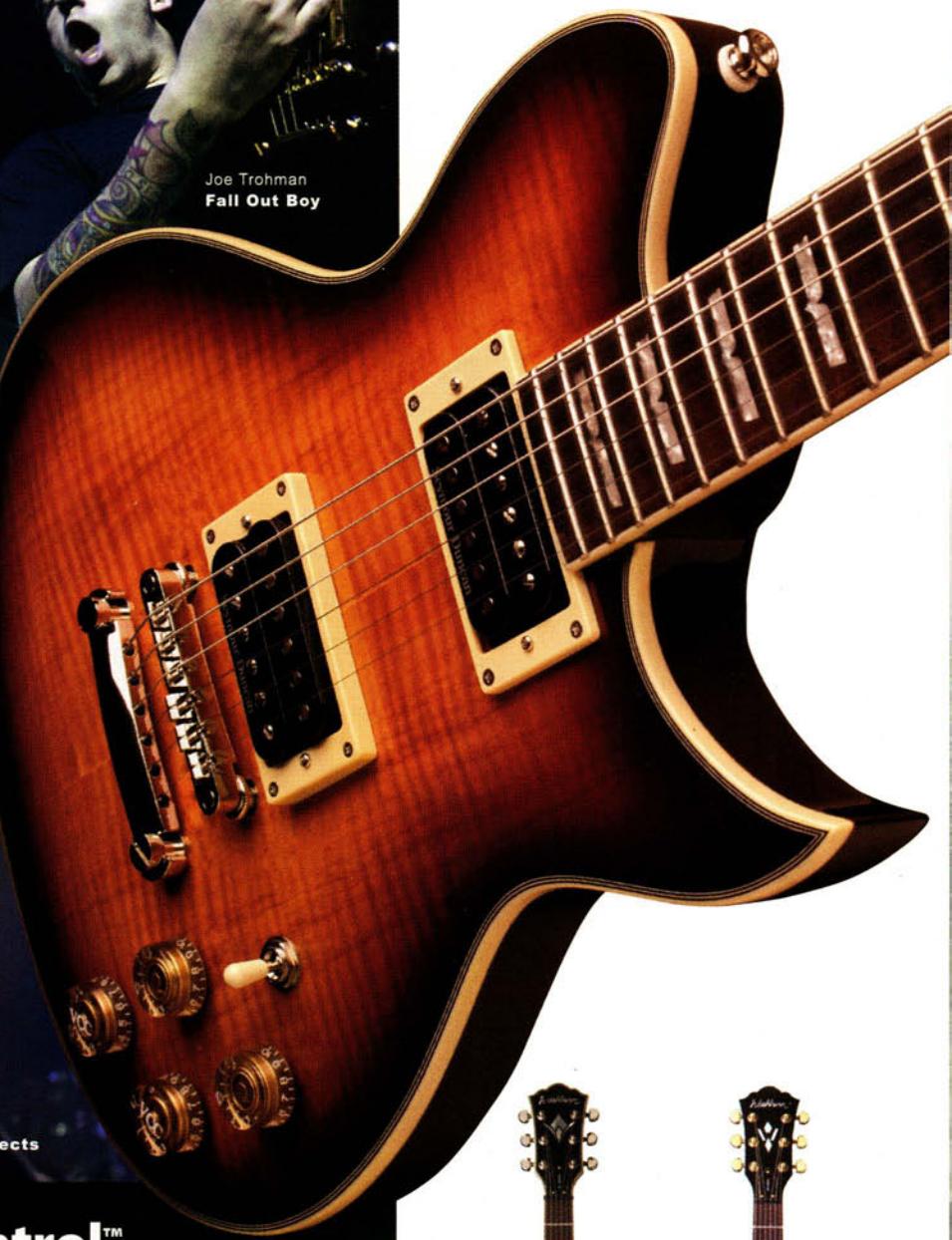
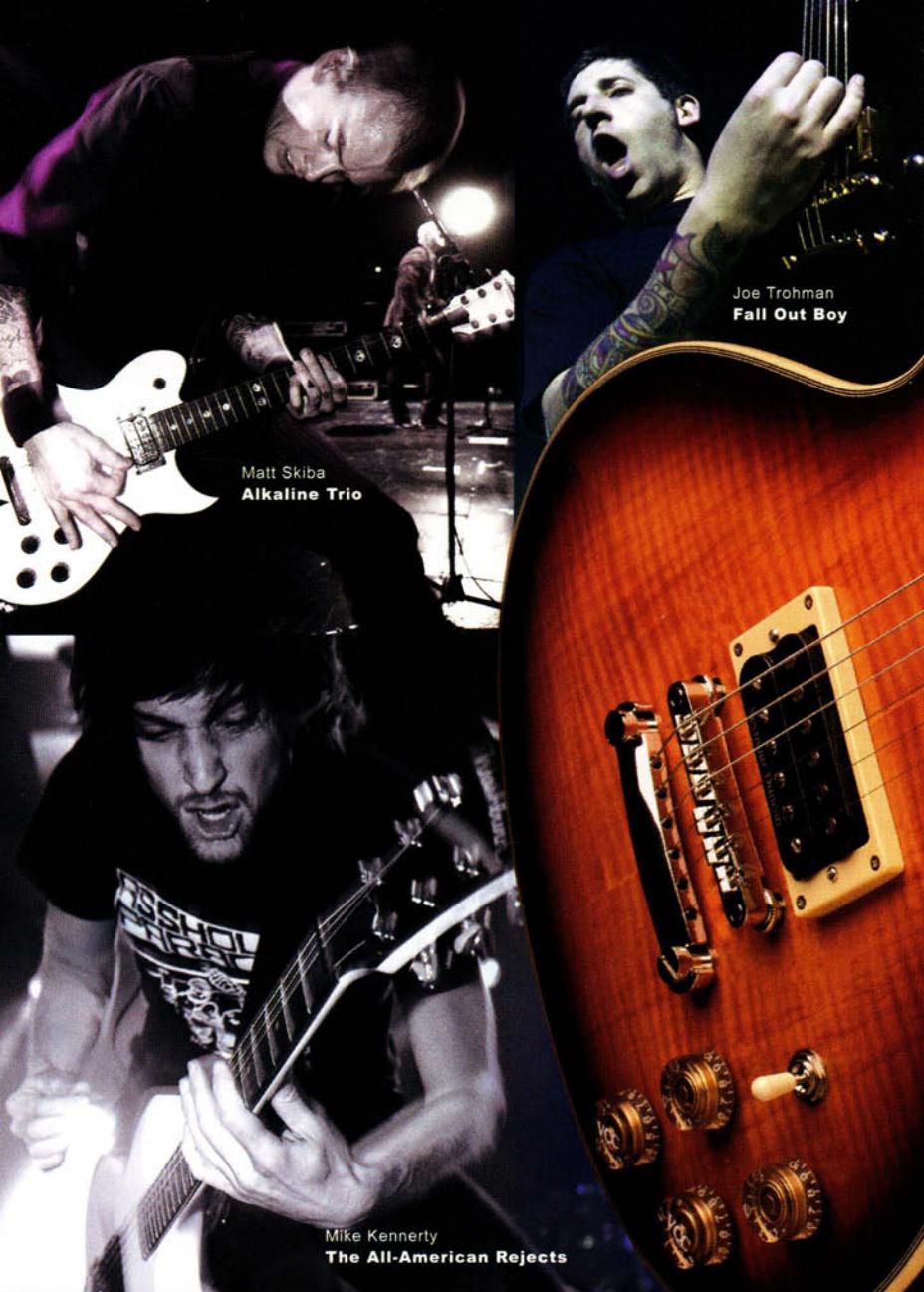


KYLE STUMP

AGE 17
HOMETOWN Moorfield, WV
GUITARS Ibanez S370, Epiphone SG Special, Samick acoustic

SONGS I'VE BEEN PLAYING Originals from my band, Never Silent
GEAR I MOST WANT A Gibson Custom Zakk Wylde Les Paul

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaithe@guitarworld.com. And pray!



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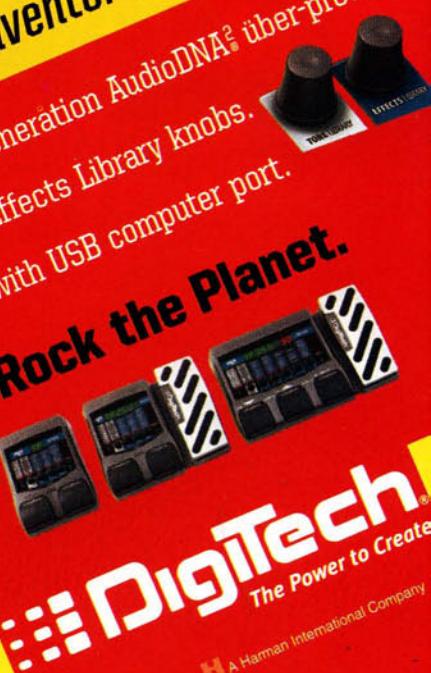


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TUNE TIPS

INSIDE SPLAT-O-CASTER 32 SETLIST 36 DEAR GUITAR PROFILES & MORE

YOU HAD IT COMING

Jeff Beck treats fans with the release of the long-awaited Official Bootleg USA '06.

JEFF BECK fans got a surprise in the spring of 2006, when the guitarist and his band launched an impromptu tour of the West Coast. What had originally begun as an appearance at Fender's 60th anniversary gala and another event turned into a small-scale circuit when the second gig fell through and Beck decided to make the journey worthwhile by scheduling a few hastily put-together shows.

Now comes word of yet another happy surprise: the release of *Official Bootleg USA '06*, an album of superior soundboard mixes culled from that handful of West Coast dates. The album had originally been sold at shows during Beck's summer 2006 tour, where response for it was overwhelming. A second run was required midway through the tour, and demand continued well after the roadshow was finished.

It's easy to understand why. For one thing, the guitarist's live output is almost entirely limited to his 1977 jazz fusion release *Jeff Beck with the Jan Hammer Group Live*. For another, on the new CD, Beck and his group—bassist Pino Palladino, drummer Vinnie Colaiuta and keyboardist Jason Rebello—turn in rapturous performances on material that covers every

portion of the guitarist's career, including the early years ("Bolero"), the *Blow by Blow* and *Wired* period ("Scatterbrain," "Goodbye Pork Pie Hat"), and his more recent solo work ("Nadia"). Beck's fingerpicking technique, tone and touch have always been astounding, but *Official Bootleg* demonstrates that, some 40 years into his career, he is a peerless master of his craft.

Official Bootleg USA '06 is available online from jeffbeck.com and musictoday.com.



Live Wired:
*Official Bootleg
USA '06*



SPLAT BROKE

GW contest winner Jimmy Stout puts his Splat-O-Caster up for auction.

HARSH words have been aired on the guitarworld.com forum lately. The source of the grumbling is news that Jimmy Stout, winner of our "Design Your Dream Guitar" contest, is selling his prize: the coveted, one-of-a-kind Fender "Splat-O-Caster." Word spread after Stout attempted to sell the guitar on eBay this past January, at a starting price of \$30,000, no less. (The guitar received no bids.)

But what really has readers seeing red is that Stout placed the guitar on the block some four months after taking receipt of it, and just two months after we published a lengthy feature article and video detailing the work involved in making the instrument. Fender Custom Shop veteran Scott Buehl labored for two years on the guitar, which features an aluminum body with cavities filled with resin-encased colored fluid. Was Stout just a heartless bounder, trying to make a fast buck?

Yes to the "fast buck" part—but with good reason.

It turns out Stout has come under a mountain of debt in recent months. Around the time the Palmdale, California, resident received the guitar, he lost his job as project manager for a subcontractor. In addition, he is cur-

rently in divorce proceedings and trying to gain custody of his son.

As for selling his prize, Stout says, "I will hate myself five years from now, I know, but at this point, it's my only way out of this situation." Stout previously planned to give the Splat-O-Caster to his son. Now, he says "I feel that getting custody of him at such a young, critical time in his development is what needs to be addressed."

The guitar has also been a source of worry for Stout, who says he's played the instrument fewer than a dozen times. "I am so frickin' paranoid of dropping the thing or scratching the chrome. I actually blow the dust particles off the surface of the chrome before I attempt to wipe it with any



kind of polishing cloth—that's how afraid I am of scratching it."

Stout did offer to sell the guitar back to Fender before placing it on eBay, but the guitar manufacturer was, for obvious reasons, not interested in paying 30 grand to get back its own creation.

For now, Stout is entertaining offers. If you have one, drop him a line at splatocaster@hotmail.com. *



BETCHA CAN'T PLAY THIS!



"HERE'S A SHORT 16th-note burst run I came up with back in college to help synchronize my left and right hands and hone my alternate-picking technique. The fingering pattern is symmetrical across the A, D and G strings, and the run doesn't exactly conform to one scale; it starts out as E Aeolian

AL PITRELLI



or natural minor (E F# G A B C D), but there's an F natural on top, the flat-nine, which is borrowed from E Phrygian (E F G A B C D).

"As an exercise, start with the metronome set at 100 beats per minute and gradually increase the tempo to 140 or beyond, but only when you can play the run cleanly

and smoothly without straining. Try to keep your right hand relaxed and to make the picking movement as small and efficient as possible. To keep your ears from getting bored, you can move the run up and down the neck to different keys, for example starting down at the first fret and moving up to 13th position or higher.

"You can hear me playing this run, doubled on piano by my wife, in a song on the Trans-Siberian Orchestra's upcoming album, *Nightcastle*." *



GUITAR CASES FOR HEAD CASES

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REAL NEWS



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EX RAY



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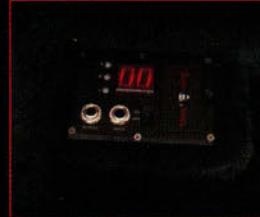


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LESSONS TO MAKE YOU A BETTER PLAYER

CONTENT FROM DEEP IN THE GUITAR WORLD ARCHIVES

SLASH'S '59 REPLICA LES PAUL

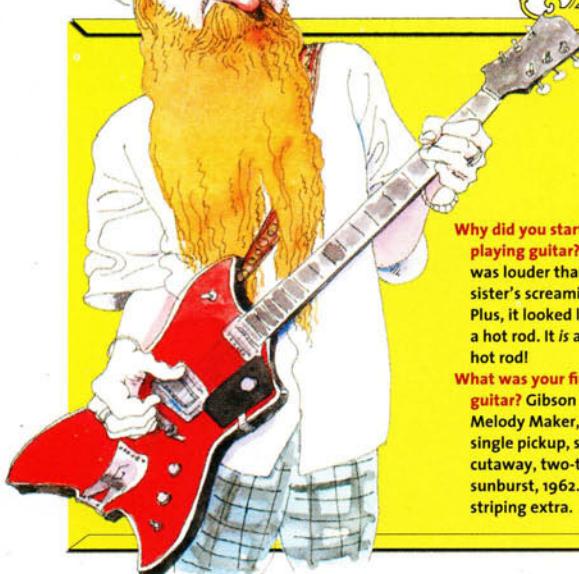
"Our then-manager gave me a handmade Les Paul [copy] with Seymour Duncans. It was made by a guy in Redondo Beach named Peter 'Max' Baranet who made amazing '59-style flametops. That was the guitar I used to make all of *Appetite for Destruction*, and I still use it today."

NEIL ZLOZOWER (SLASH GUITAR)

INQUIRER

Billy Gibbons of ZZ TOP

By RANDY HARWARD Illustration by JOE CIARDIELLO



Why did you start playing guitar? It was louder than my sister's screaming. Plus, it looked like a hot rod. It is a hot rod!

What was your first guitar? Gibson Melody Maker, single pickup, single cutaway, two-tone sunburst, 1962. Pin striping extra.

What was the first song you learned? "What'd I Say" by Ray Charles, and a bunch of Jimmy Reed tunes.

Do you remember your first gig? Oh, yes! It was with the Saints: Crosswell, Taft, Mickley and Gibbons. A real get-down house party, complete

with the end-of-evening raid. Had to hop the back fence with guitar in hand. Escaped in fine form. Pure heaven.

What is your favorite piece of gear? More than likely the Bixonic Expander fuzz box. Then again, there's Blackstone Appliances, Foxx

Tone Machine, the Metasonix Agonizer, Dallas Rangemaster... One's too many, and a hundred ain't enough.

Got any advice for young players? Write, play, make good records. Learn to play what you want to hear. A good thang. *

PICK OF THE MONTH



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TUNE-UPS

stage coach *The set lists of the stars*

ZAKK WYLDE

of Black Label Society

WILTERN THEATRE • DECEMBER 8, 2006 • LOS ANGELES, CA

Interview by RANDY HARWARD



"We've had this thing since '98, you can't break the fucker! We got some thick-assed chain from Home Depot, and a buddy welded it in his garage. I stole the idea from Blackie Lawless, and now Brooks & Dunn are using one. It's a trickle-down-effect."

MXR EVH PHASE 90 "I use it on some solos. It adds creamy overtones and thickens things up, especially on the treble pickup."

DUNLOP JD-45 ROTOVIBE
"It gives me that Jimi Hendrix/Robin Trower 'Bridge of Sighs' sound."

DUNLOP ZW-45 WYLDE SIGNATURE WAH
"It's like the classic Dunlop Jimi Hendrix wah on steroids."

MXR M-134 STEREO CHORUS "This splits my signal to two Marshall 2203 heads. I use it to widen my sound, like Randy Rhoads' live tone. I never switch it off."

MXR WYLDE OVERDRIVE GRIND & CLEAR FINISH "I usually run the thing full-fuck-ing-blast with the three controls all the way to 11, so my tech had Dunlop make me one that's set that way, with no knobs."

"This song is dedicated to Dime and will always be in our set. When we play it, two huge scrims with pictures of him come down, and the crowd goes insane and starts chanting 'Dimebag!' It's beyond cool."

NEW RELIGION
FOREVER DOWN
LONGTIME
BEGINNING AT LAST
SUFFERING
FUNERAL
BLEED
SUICIDE
SPOKE
LAST GOODBYE
IN THIS RIVER
FIRE IT UP
BLACK MASS
CONCRETE JUNGLE
STILLBORN

December 8, 2006

"It has a taped intro, which gives us more time to have a cold beer before we go onstage and throw down."

"We always close with this one, and we never do encores. A show's like a movie: when it's over, it's over; there's no fuckin' encore. I mean, what's gonna happen at the end of *Jaws*? The fuckin' shark's gonna come back to life if you clap loud enough?"

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ANDREW STOCKDALE OF WOLFMOTHER

His Australian rock trio has captured the attention of classic-rock fans and earned the thumbs-up from Jimmy Page. But what Guitar World readers really want to know is...

What made you want to make Wolfmother a trio?

—Joey Jennings

It's easier to communicate when there are just three people. Plus there's only one other person for me to show how to play chords. [laughs] For me, a trio really streamlines the creative process. If you have more people, you could be waiting a half hour for someone to work out one little thing. Streamlining things has allowed me to focus on developing my technique and really exploring the guitar.

* * * * *

I've seen you play a Strat, an SG and a Gibson ES-335. What is your main guitar?

—David Stringman

The SG is my all-around guitar, without a doubt. The other night we played at the Hard Rock Café with the bassist from AC/DC, Cliff Williams. So I said to my guitar tech, "Tonight, it's all SGs in honor of AC/DC." It had been awhile since I played the whole set with an SG. It was totally impressive on all the songs with the exception of "Apple Tree"; I use a Gretsch on that because of the guitar's aggressive, punky sound. The SG is so versatile: it's great for solos, has a solid bottom end and is excellent for clean, finger-plucked ballad stuff. It's an incredible instrument.

* * * * *

The ES-335 is an uncommon choice for rock guitar.

What drew you to it?

—Larry Hedley

I like its full-bodied sound. It's got a huge depth and range to it. We used a 335 for pretty much all of the album when we were in the studio. The first time I used it live, everyone was like, "Wow, that guitar is ballsy." It's also great for noise and feedback, like in "Colossal." The only thing is that its size can be a bit cumbersome onstage.

SOMETIMES WHEN SOME PEOPLE TELL YOU IT'S GOOD YOU'RE LIKE, 'YEAH, WHATEVER.' BUT WHEN JIMMY PAGE TELLS YOU IT WAS BRILLIANT, THEN YOU'RE LIKE, 'WELL, WE BELIEVE YOU!'

I read that you guys are playing the East Coast Blues and Roots Festival. Do you listen to the blues? Which artists are your favorites?

—Ian LaBete

I do listen to the blues—I've got Charlie Patton on my iPod right now—but sometimes I find it a bit old, or too purist or something. I'm definitely not a blues purist; I'm more into the second phase of it. I listen to a lot of Muddy Waters, Hendrix, the Blues Explosion, the Beatles, Neil Young, Nirvana, Primal Scream, Prince, Rolling Stones, the

Who... I don't really go back further, but I would benefit from doing that, I guess.

* * * * *

You've been touring your ass off. Of all the bands you've played with, who has surprised you the most, either through their playing or personally?

—Ted Pucci

I really enjoyed playing with Dead Meadow. They're great musicians. And their drummer, Steve McCarty, is probably the best drummer I've come across since I've been in a band.

* * * * *

You guys were chosen to play "Communication Breakdown" when Led Zeppelin were inducted into the U.K. Music Hall of Fame. What was that experience like?

—Mikael Moses

It was really nerve racking. We had a bunch of shows in the U.K., and it was on our one day off. I had a 6 A.M. lobby call, and by 9:30 in the

morning, I'd played "Communication Breakdown" six times for soundcheck. Then I stayed in the dressing room for another four hours, and then I had the dress rehearsal, where I performed it six more times. Then I went back to the dressing room until, like, 8 at night. It was a pressure cooker environment. When we finally got out onstage, there's David Gilmour, Bon Jovi, George Martin, Prince and Jimmy Page. I nodded at Jimmy while he was walking up to get his award, and he kinda nodded back.

I just wanted to play the song the best I could. Zeppelin's such a great band, and that we were given the honor of playing the song for them at their induction into the Hall of Fame. We just wanted to kick ass and do them justice. When we finally performed, I didn't even know what was happening. All of a sudden, we were walking off the stage. It was all just a blur. It was only then that people started telling us it was good. Sometimes when some people tell you it's good you're like, "Yeah, whatever." But when Jimmy Page tells you it was brilliant, then you're like, "Well, we believe you!"

* * * * *

What is the greatest Australian band Americans have never heard of?

—Everett Mons

The Easybeats [they had a No. 16 U.S. hit with "Friday on My Mind" in 1966]. Malcolm and Angus Young's older brother, George Young, was the guitarist. He went on to produce and arrange heaps of AC/DC songs. The Easybeats were extremely talented and wrote brilliant songs, and I get a lot of inspiration from their music.

* * * * *

The main riff from "Joker & the Thief" is similar to the riff in Black Sabbath's "Lord of This World." Did you intentionally do that as sort of a tribute to a band that so obviously influenced your style?

—Marcus Tyler

Really? Never in my life have I heard that song. All I wanted to do with the



"Joker & the Thief" riff was something extremely tight and stop/start-ish. "Woman" is a free-flowing rolling riff, so I was like, Well we can't keep doing more riffs like that. So I thought up that choppy riff.

* * * * *

You guys recorded your album at Sound City studios in Los Angeles, the same studio that Nirvana used for *Nevermind* and Fleetwood Mac used for *Rumours*. Which album do you prefer, and why?

—Ronnie Trask

Nevermind, without a doubt, because it knocked Michael Jackson from the No. 1 spot! If that doesn't inspire bands to kick ass, then nothing will. Kurt Cobain's songs are so catchy and melodic, and his lyrics are just so confrontational and in your face.

* * * * *

Why do you think there's been a recent rise in retro-style heavy rock?

—Dominic Zizmor

Well, I guess the first thing I need to identify is what is retro rock and what is modern rock?

Is modern rock that tinny sound of a guitar through solid-state amps and digital pedal boards; and, therefore, when people hear a valve amplifier with analog pedals, they call it retro? As far as I'm concerned, the latter just sounds better. That's what rock and roll should sound like.

When AC/DC were playing rock in the Seventies and they were drawing from blues guitarists from decades earlier, were people calling that retro rock? I just call it rock and roll, and rock and roll is part of our culture in Western civilization—we don't have anything else. It's not like we're Greeks and we play the pan flute and dance around in fucking leotards and do a do-se-do. This is Western civilization: we go to rock shows, we get drunk, we go to mosh pits, we try and get laid, we take drugs...or at least some people do [laughs].

So to people that come along and say, "Is it retro? Is rock and roll in? Is it out?" I say please just go away and find your kind of music that you think is contemporary—whatever the hell that is—and leave us alone! Don't



enter our world. We're happy. We've been listening to this music for years and we're going to keep listening to it. I was six years old when I heard the Beatles' "Get Back," and I knew then that's what I wanted to do. The White

Album, *Powerage*, *High Voltage*, *L.A. Woman* are not retro—they are fucking classics! It's the best music you're gonna find. That's the beginning and the end of the story.

* * * * *

Is that dude from the MCs [vocalist Rob Tyner] who would you most like to jam with and why?

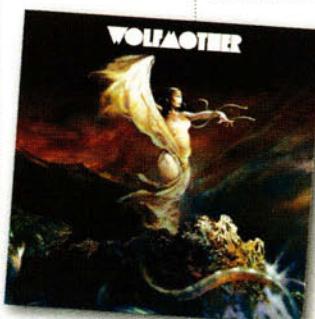
—Casey Lizmore

No, I just said, "Screw it, I'm growing my hair out." The first time I grew it out, I was like, "Man!" because I didn't even know it was gonna look like that. I was shocked.

* * * * *

I really dig your fuzz tone. What fuzz box do you use?

—Connor McBride



Live, I use an [Xotic Effects] AC Booster. It's a little yellow pedal that's designed to give you the same distortion as a Vox AC30. Some guys have their amps turned up to full volume, and then they put a Big Muff on top of it. I used to use the Big Muff, but since I [toggle between] clean and distorted, I need to drive it pretty hard. The AC Booster's controls lets you boost the bass and the distortion, giving you a really full range of distortion.

* * * * *

What effect did you use to get that stuttering sound during the solo in "Joker & the Thief"? I just can't figure that out.

—Dave J

That's two [Electro-Harmonix] Micro Synthesizers. I only use one Micro Synth live, but when I was doing the solo in the studio, [producer/mixer] Dave [Sardy] added another one. He was moving all the switches while I soloed. It's one of those one-off things that'll probably never happen again. [laughs] We also had a Hiwatt amp cranked, and Hiwatts are known for making this certain squealing noise when they're turned up loud. Just listen to the Who *Live at Leeds* and you'll hear the squealing noise of a really boosted Hiwatt. It's a really cool sound.

* * * * *

What amp and pedals do you use in your live setup?

—Lee Brinhold

I've got a 200-watt Orange [Thunderverb] amp, two Orange 4x12 cabs, a wah pedal, a Micro Synth, a [Electro-Harmonix] Small Stone phase and a Roland BeeBaa fuzz pedal [a vintage fuzz and treble booster pedal].

* * * * *

B.B. King, Roy Orbison and the Doors' Robby Krieger all played ES-335 guitars. Who would you most like to jam with and why?

—Troy Rowe

Robby Krieger, because he started off on flamenco guitar. That's what I started off on, too, so I can relate to his style. I really like the way he incorporated the Spanish scales into his playing. And with the Doors, it's all about the dynamics: reaching a climax, taking it down and then taking it back up again. I try to achieve those dynamics in Wolfmother.

* * * * *

Guitar players always talk about having an elusive sound in their head that they're after. Do you think you've found yours?

—Ben Skillman

It's funny, because I can have all these great ideas when I don't have a guitar around, but as soon as I pick one up, the moment is gone. [laughs] But I think I'm getting closer. I'm starting to get more clarity on how to achieve what is in my mind on my guitar and getting it to exist in a song. ♦

TUNE-UPS *reviews*

LOVE ME TWO TIMES

The Doors catalog gets another makeover, plus bonus tracks, in Rhino's new reissue series.

THE DOORS

40th Anniversary Remixes:
The Doors, Strange Days,
Waiting for the Sun,
The Soft Parade,
Morrison Hotel, L.A. Woman

RHINO

By ALAN DI PERNA

THE DOORS legacy has been revisited, repackaged, remixed, reissued and recontextualized more times than Jim Morrison's tombstone has been spray-painted with graffiti. So why do it again? Maybe because there's an insatiable curiosity about the Doors and, especially, Morrison. And because people can't get enough of the six albums that the seminal L.A. band made in its brief, four-year career.

Last November, to mark the Doors' 40th anniversary, Rhino released the boxed set *Perception*. In addition to reissues of the band's six albums, it included the albums remixed in 5.1 surround sound by the band's original engineer, Bruce Botnick, plus bonus tracks. Now Rhino has released the box's contents as individual CDs, which are also available as downloads.

Excellent liner notes combine with audio snippets of studio banter that put us right in the room as the Doors sweat over their instruments. The 5.1 remixes are crisp and tidy, but is this necessarily a good thing? The Doors were all about



mystery—cryptic alphabets encoded in murky, warm analog sound. *What did Jim say?*

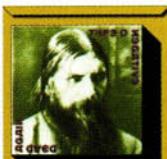
Now we know. Morrison's Oedipal chant, "f**k, f**k, f**k, kill, kill, kill," has been restored to its rightful place in "The End," at the close of the Doors' 1967 masterful self-titled debut album. And the censored word "high" has been put back into "Break on Through." But it's almost an anti-climax. "She gets high" is hardly a shocking revelation these days, whereas "She gets mmmwww...yeah," which Morrison sang on the original release, tingles with lurid possibilities.

The Doors' first two albums, both released in 1967, are essentially documents of their live set. The band, then tight and focused, left little unreleased material from these two magical discs. Studio experimentation began in earnest on their superb third album, 1968's *Waiting for the Sun*. The most intriguing outtake from this is the half-hatched 17-minute epic "Celebration of the Lizard." It might have become an album-closing tour de force like "The End" or "When the Music's Over." But by this point, fame, drugs and touring had begun to take their toll.

The strain really shows on the fourth Doors album, *The Soft Parade*. While the title track remains a masterpiece, most of the disc suffers from a lack of material and an excess of production gloss. Some of the outtake songs are arguably better than anything on the official release.

Fortunately, the Doors got back to their blues roots on 1970's *Morrison Hotel*. Bonus tracks here include 16 failed takes of the classic "Roadhouse Blues" that, together, total some 45 minutes. At one point, exasperated producer Paul Rothchild is heard berating Robbie Krieger for a lackluster guitar intro: "C'mon Robbie. We're going to the roadhouse, not the bathroom!"

By the time of the Doors' sixth and final album, *L.A. Woman*, Morrison the erstwhile bluesman had reinvented himself as Mr. Mojo Risin', a scary, shamanic, ancient mariner with a voice like a croak from the sepulcher. Alas that tombstone rattle proved all too prophetic. Shortly after the album's release, Jim made his exit from this world, leaving us to sift through the curious relics of the Doors' incandescent genius. *



TYPE O NEGATIVE

Dead Again

SPV

After a four-year wait, Brooklyn doomsayers Type O Negative have returned with the apocalyptic, musically diverse *Dead Again*. Once again, the songs are anchored by Black Sabbath-like power chords, but it's the constructions around them that make the music click: gothic atmospheres reminiscent of Sisters of Mercy, melodic finger play indebted to David Gilmour, and the barreling riffage endemic to New York hardcore. The abrupt shifts are a bit jarring, but Type O have never been predictable.

—Jon Wiederhorn



SEVENDUST

Alpha

EASTWEST/7 BROS.

Being shafted by their label and nearly going broke was the best thing that ever happened to Sevendust. On *Alpha*, they sound pissed off and like they have something to prove. Instead of tugging at heartstrings this time out, Seven-dust go for the jugular, creating vicious thrash-based songs that surge and sway as they pummel. The group hasn't abandoned melody, though; it's used to augment Lajon Witherspoon's soulful vocals instead of as vehicle for commercial success.

—Jon Wiederhorn



THE STOOGES

The Weirdness

VIRGIN

Iggy Pop may have been the voice of the Stooges, but Ron Asheton was always the balls of the legendary band, a role the guitarist reprises with amazing dexterity on this rolling return. Asheton fires off riffs that hit like rubber bullets (his modus operandi on "My Idea of Fun"). He's even better on "I'm Fried," where he unfurls piercing jazz-metal leads. *The Weirdness* shows the Stooges to be as powerful today as they were in 1970, and just as dangerous.

—David Sprague



SON VOLT

The Search

LEGACY

In 2005, Jay Farrar regrouped alt-country darlings Son Volt following a seven-year break. On *The Search*, he and Brad Rice tailor their guitars to propel these carefully tempered tunes, using loops and backward effects to highlight the mystery of "Slow Hearse" and the acoustic-electric "Circadian Rhythm." Both "Beacon Soul" and "The Search" evoke the band's early alt-country sound, but by the time the latter ends in whining whammy-bar feedback, it's obvious Farrar reformed the band in part to explore fresh sonic dimensions.

—Ted Drozdowski



LORDI

The Arockalypse

THE END

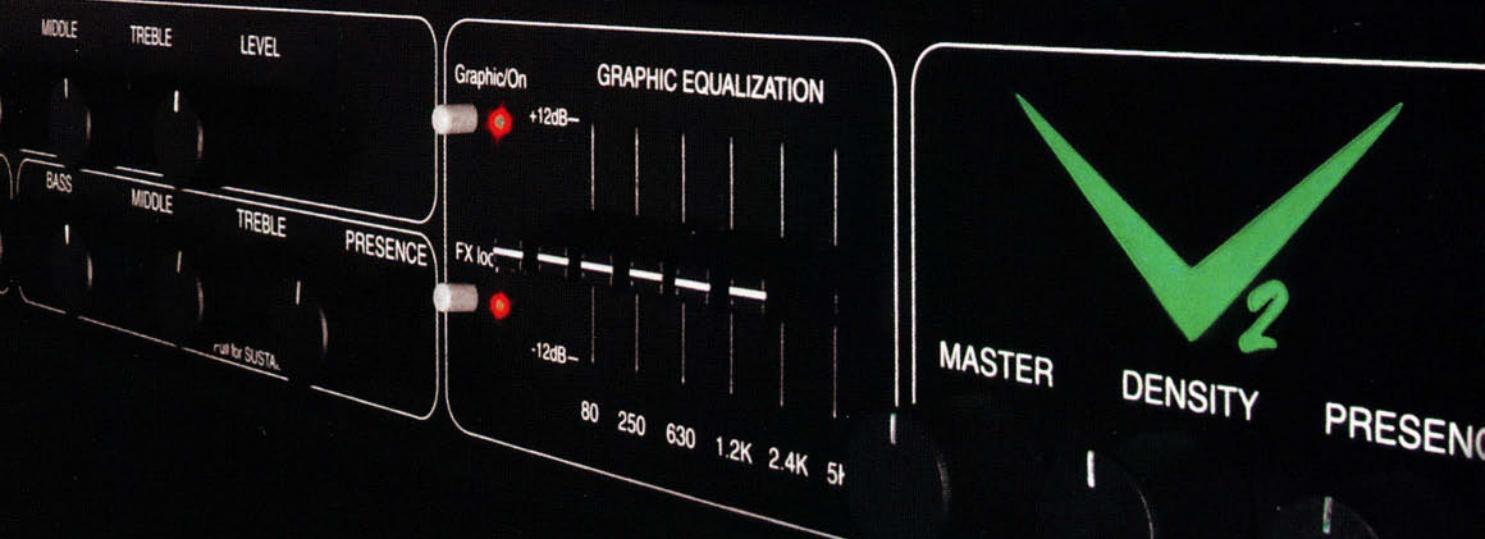
Finnish Eighties metal revivalists Lordi dress like Gwar but sound more like Accept (whose frontman, Udo Dirkschneider, provides a guest vocal on the chugging "They Only Come Out at Night"). Tracks like "Hard Rock Hallelujah" and "Chainsaw Buffet" are pure riff-mad fun, and guitarist Amen seems well versed in hair metal. That goes double for growling vocalist Mr. Lordi (Tommi Putansuu), who gives a shout-out to many of the band's Eighties influences on "Bringing Back the Balls to Rock."

—Martin Popoff

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Greg Tribbet/Mudvayne -
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TUNE-UPS



profiles

CARTEL

World Wide Rebs

By JONAH BAYER
Photograph by JIMMY WILLIAMS

POP-PUNK bands are a dime a dozen these days, but how many can you think of that combine three guitars, pianos and digital programming without sounding the least bit self-indulgent? "When we started out, the hardest part was figuring out how to give everyone the room to do their own thing," explains frontman Will Pugh, who plays piano and shares guitar duties with Joseph Pepper and Nic Hudson. "But each of us knows our role in the band, and, together, that makes up the Cartel sound."

Cartel formed in Atlanta, Georgia, in 2004, and quickly made an impression on the locals with their brand of pop-influenced punk rock (think All-American Rejects with harder driving guitars). The group's debut CD, *Chroma*, was recorded in a scant two weeks and issued in September 2005 on the Militia Group label. Its hooky single, "Honestly," caught listeners' ears and landed the band a deal with Epic, which reissued the album in June 2006.

"I knew we had something when we were writing *Chroma*," says Pepper. "But it's definitely a weird feeling when more than 10 people who are your friends are into what you're doing. It's pretty amazing."

Despite their fast ascent and recent tours with punk heavyweights New Found Glory and the Early November, Cartel are still testing the limits of their sound. "People call us pop-punk because that's what we sound like now, but in the future, I want our music to be indescribable," says Pepper. "It isn't made for one demographic; it's for everyone in the world." ■

GUITARS (Pugh) 1994 Gibson Les Paul Standard, 1975 Gibson Marauder; (Hudson) 1982 Les Paul Custom; (Pepper) 1986 Les Paul Standard

AMPS (Pugh) Goodsell 33 Custom head through Goodsell 4x12 cabinet with Celestion speakers; (Hudson) Orange AD30 head through Orange 4x12 cabinet with Celestion speakers; (Pepper) Goodsell 33 Custom and Hiwatt Custom 50 heads through Marshall 4x12 cabinet with Celestion speakers

EFFECTS (Pugh) Line 6 Delay Modulator, Boss Tremolo, Seymour Duncan Pickup Booster, Electro-Harmonix Holy Grail reverb, Radial Tonebone Classic distortion; (Hudson) MXR DynaComp, Boss Digital Delay; (Pepper) Electro-Harmonix Memory Man delay, Small Stone phaser and Holy Grail, Boss Digital Delay, Boss Blues Driver, Dunlop Cry Baby Classic

STRINGS (All) Ernie Ball Power Slinky .011-.048

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CELESTION

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TUNE-UPS profiles



ZOROASTER

ALBUM *Zoroaster EP* (Battle Kommand)

THE SOUND Southern doom at ear-damaging volumes

HISTORY Taking its name from Iranian mystic Zoroaster and channeling inspiration from Godflesh, Carcass and Sabbath, this Atlanta-based band mystifies audiences with doomy dirges and bludgeoning thrashers. If this five-song EP is any indication of what will arrive on Zoroaster's upcoming full-length, prepare to be converted.

TALKBOX "I'm not a very good 'traditional' guitar player," says Will Fiore. "My solos tend to be either a real simple blues or crazy noise and feedback."



PERMANENT ME

ALBUM *After the Room Clears (Stolen Transmission)*

THE SOUND Uplifting, All American Rejects-influenced pop-punk

HISTORY This Long Island, New York, band began when junior high schoolers Brian Kapler (vocals, guitar) and Joe Gucione (guitar, vocals) got tired of playing video games and picked up guitars. In 2004, they picked up drummer Mike Fleischmann and bassist Justin Morell, and after two years of woodshedding and touring, the band enlisted producer Matt Squire (Panic! At the Disco) to record its debut full-length.

TALKBOX "We didn't try to make a super-polished record," says Gucione. "We just tried to make one with feeling."

SILVERSUN PICKUPS

Pumpkins Patch

By RICHARD BIENSTOCK
Photograph by BEN CLARK

I LIKE sounds that are big, warm and fuzzy," says Silversun Pickups singer and guitarist Brian Aubert. "And also loud."

Those who've heard Silversun Pickups' debut full-length album, *Carnavas*, or seen the band perform live

will undoubtedly respond to this statement with a resounding "no kidding!" The Silverlake, California-based four-piece—Aubert, bassist Nikki Monniger, drummer Christopher Guanlao and keyboardist/"sonic scientist" Joe Lester—create music that is indeed big, warm and fuzzy (and, onstage, plenty loud), cloaking their often straightforward, hooky

pop tunes in layers of noise and feedback to create a dense "widescreen" sound. Explains Aubert, "We use texture and tone as a way to convey a broad range of emotions."

The Pickups' method was not always so fully realized. Their first show, at the 2001 CMJ festival in New York City, came only a month after

Aubert and Monniger, along with two now ex-members, formed the band. "We barely knew how to play our instruments," says Aubert. They subsequently returned to California and spent the next few years gigging regularly around Los Angeles, "performing more than

we were practicing."

In 2005, the current lineup signed to Dangerbird Records and released the EP *Pikul*, most of which was recorded live in the studio. The group chose a different approach for *Carnavas*, enlisting the services of producer Dave Cooley (Queens of the Stone Age, Madvillain) and "really trying to 'play the studio,'" says Aubert. "We wanted to do something more expansive."

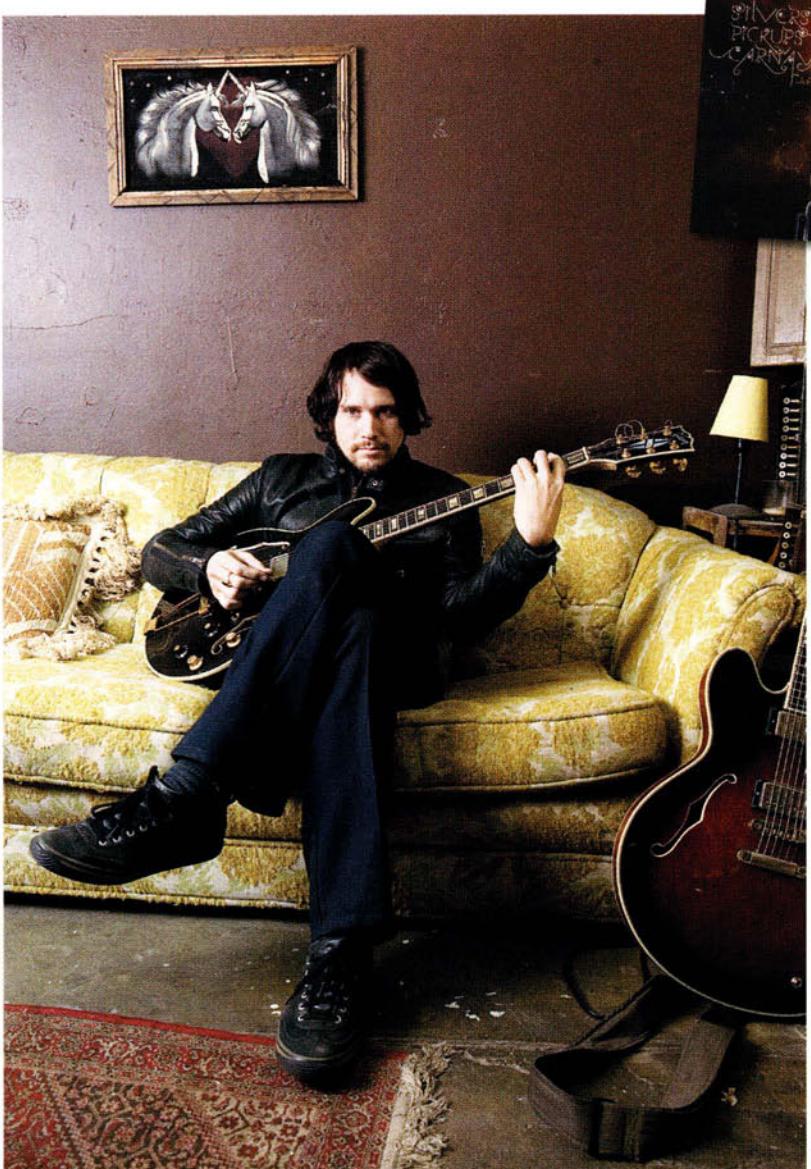
The buzzy riffs, chiming melodies and ethereal washes of sound that characterize the songs on *Carnavas* have earned the Pickups comparisons to those Nineties arbiters of the overloaded pop song, Smashing Pumpkins. Aubert finds the association surprising. "They weren't nearly as much an influence as, for example, My Bloody Valentine," he says. "Kevin Shields is one of my favorite guitarists, and I was sure everyone was going to call me on that."

Which is why, he says, the Pumpkins connection is not entirely unwelcome. "It actually made me kinda happy. I felt like we had dodged a My Bloody Valentine bullet!" *

GUITARS Epiphone Sheraton, modified Gibson ES-335

AMPS Fender DeVille with Fender Special Design speakers, Seventies Marshall JMP

EFFECTS Boss DD-3 and DD-5 Digital Delay pedals, DOD FX76 Punkifier overdrive, Electro-Harmonix Memory Man delay, Electro-Harmonix Big Muff distortion, Alesis MidiVerb, Ibanez Tube Screamer



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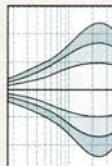
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JOHNNY WINTER

After years of substance abuse and bad business deals, blues legend Johnny Winter gets a new lease on life—and fights to reclaim his lost legacy.

By SEAN McDEVITT

IT'S sometime after midnight on a warm August weekend, and Johnny Winter sits in contemplative silence as the road passes beneath the wheels of his tour bus. Less than an hour ago, he was exiting a Delaware stage, having just completed a simmering 75-minute set that closed out a weekend blues festival in the city of Wilmington, and now is his time to unwind. Music from a 20GB iPod loaded with more than 4,500 classic blues tunes fills the air, and a pack of Marlboros and Winter's trusty black lighter sit before him, beckoning.

If you'd witnessed the scene immediately after the show, you could forgive the 63-year-old Texan for wanting to quietly decompress. One by one, fans waited in line outside the tour bus for a chance to meet their hero, many of whom remembered him not as a bluesman but as an early Seventies arena-rock favorite. But for most of them, simply meeting Winter wasn't enough. Few could resist the urge to bend his ear about the past. There was the rotund, balding, 50-something man in glasses, tanked but still semi-lucid, who leaned through a window and into the bus where Winter sat, his speech slurred.

"Hey, Johnny! I saw you in Philadelphia, dude! 1973! You blew the fucking doors off the place..."

Not more than two minutes later,

a smiling woman took her turn: "Um, Johnny, hi! I doubt you remember me, but one time I met you backstage at a show in New York. It was about '76 or so. Do I look familiar?"

On and on it went. "Johnny! Saw you with Muddy Waters in '77, man! You guys played 'Hoochie Coochie Man'!" Once Winter's window was mercifully closed and the curtain drawn, the bus began to roll. The hordes of people quickly disappeared from view, and the sudden stillness was downright eerie.

"We see this at the autograph signings at the end of every show," explains Paul Nelson, a guitarist in Winter's band and the man responsible for guiding his career since late 2005. "They want to touch him, talk to him, grab his jewelry, whatever. He sees these people get really intense, and he hears people talk about how, when and where they saw him, or how his music changed their lives. But he's like, 'How can my music do that to somebody?' He just doesn't fully get the reasoning behind the enormity of it all."

The concept of wanting a piece of Johnny Winter isn't a new thing; it's always been this way. Dick Shurman, the producer of several Winter albums including his latest, 2004's Grammy-nominated *I'm a Bluesman* (Virgin/EMI), remembers hanging out with Winter in Chicago in the mid-Eighties. "Everybody wanted to mess with

him or interact with him somehow if he tried to go anywhere," Shurman recalls. "We'd have to find him refuge from people. Everybody wanted to fight him, fuck him, give him a tape or get him high. Anything except leave him alone."

Back on the bus, Winter, now comfortably ensconced, lights a cigarette and begins to softly sing along to an old Son House tune. Music is his thing. If he's awake, he's listening. Rare is a Johnny Winter response that exceeds a single sentence, but the many famous musicians with whom he's crossed paths often serve as the best catalysts for the kind of tantalizing detail that's almost agonizingly absent in his dialogue.

A Freddie King tune comes on. "I jammed with him at a place called the Vulcan Gas Company in Austin in '68," Winter says. "We had a lot of fun." Later during the drive, someone from his entourage asks Winter about Muddy Waters. "Of all the people I played with, I'd say Muddy impressed me the most," he says. "I was real proud of the stuff we did together."

Eventually, Jimi Hendrix's name comes up. "I never got to know him that well," Winter says. "Mainly we just jammed a lot." Then Jim Morrison. ("He was drunk all the time!") And Woodstock. ("It was really muddy. Crowded, too.")



“

OF ALL THE PEOPLE I PLAYED WITH, I'D SAY MUDDY IMPRESSED ME THE MOST. I WAS REAL PROUD OF THE STUFF WE DID TOGETHER.”



Winter with
his vintage
Gibson Firebird

TUNE-UPS profiles

Winter is also asked about the scene immediately after his performance earlier that evening: The people. The things they say. The stories they tell. Is it overwhelming to be constantly prodded about the past? "Everybody's got a story, I guess," he says with a laugh. "But some of those people can get a little crazy sometimes."

For better or—more often—worse, many aspects of Johnny Winter's life have been about such extremes: his albinism, his prodigious guitar virtuosity, the mammoth six-figure deal he famously signed with Columbia Records after *Rolling Stone* ran a glowing story about him in 1968, the critical acclaim of seminal albums like *Johnny Winter*, *Second Winter* and *The Progressive Blues Experiment*, and the depths of his noted bouts with heroin, pills and alcohol.

As a general rule, there's very little about Winter that rests in the middle. Things are either magic or tragic, and rarely in between. But for all of Winter's career ups and downs, perhaps nothing rivals the level of grotesque exploitation Nelson says the guitarist endured at the hands of his former manager, Theodore "Teddy" Slatus.

Slatus managed Winter for more than two decades before Winter fired him in a letter dated August 25, 2005 ("axed over at the stroke of noon, just like in a spaghetti western," Nelson quips), and Slatus' handling of Winter's career and finances is now at the center of a multimillion-dollar claim that the guitarist's lawyers—barring some kind of settlement—were preparing in late 2006 against his former manager's estate. (Slatus took a fatal, drunken plunge down a flight of stairs on November 3, 2005, less than four months after the passing of his 51-year-old wife.) The pending legal action, among other things, accuses Slatus of breach of contract and violation of fiduciary

duties. But the missing millions tell only part of the story.

Johnny Winter's "lost years" began way back in the early Nineties. A recovering heroin addict, he acknowledges that he began taking anti-depressants that, when combined with his ongoing methadone treatments (and a penchant for straight vodka), made a bad situation worse. Spiraling out of control, Winter spent most of his waking hours



high as a kite, and his career, not to mention his health, suffered mightily. He became increasingly withdrawn and recorded only sporadically. By the dawn of the 21st century, Johnny Winter, once a seminal figure in the world of blues and rock, a titan of the guitar, seemed to be on a collision course with a sad, tragic ending.

Did Slatus, Winter's then-manager, willfully supply the anti-depressants in an attempt to keep Winter—and his earnings—under his thumb? In all likelihood, no one will ever definitively know: Slatus is dead, and Winter, even if he wanted to talk, probably couldn't remember the specifics. But Nelson, who forged a fast friendship with Winter after meeting the guitarist back in 2000 at Carriage House Recording Studios in Stamford, Connecticut (where Nelson was recording at the time), thinks the answer is yes.

"Nobody can say for sure that was the original intent," Nelson says, "but I think it grew

into something like that. It wasn't until Johnny was just about off the anti-depressants [in 2004] that Teddy called Johnny's doctor, once Johnny had started to wake up, and said, 'There's something wrong with Johnny! He's asking a lot of questions!' The doctor, meanwhile, was weaning Johnny off the anti-depressants, and Teddy told him, 'I want him back on that stuff!' That's when I knew."

By that time, Slatus, an alcoholic who'd been in and out of rehab, was battling his own demons, and Nelson, a top-flight guitarist and established session man in his own right (and one who eschews the word "manager"), was putting aside his own musical ambitions in order to fill Winter's managerial void.

"I was working with the doctor then, screening Johnny every week as he got off the pills to see if it was affecting him or hurting him," Nelson says. "But for his manager to say that he's got to go back on the stuff, then something's wrong."

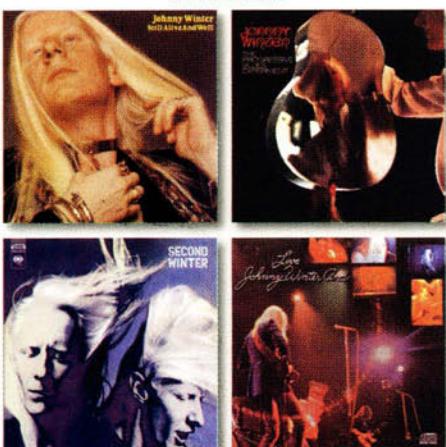
Nelson likens Winter's relationship

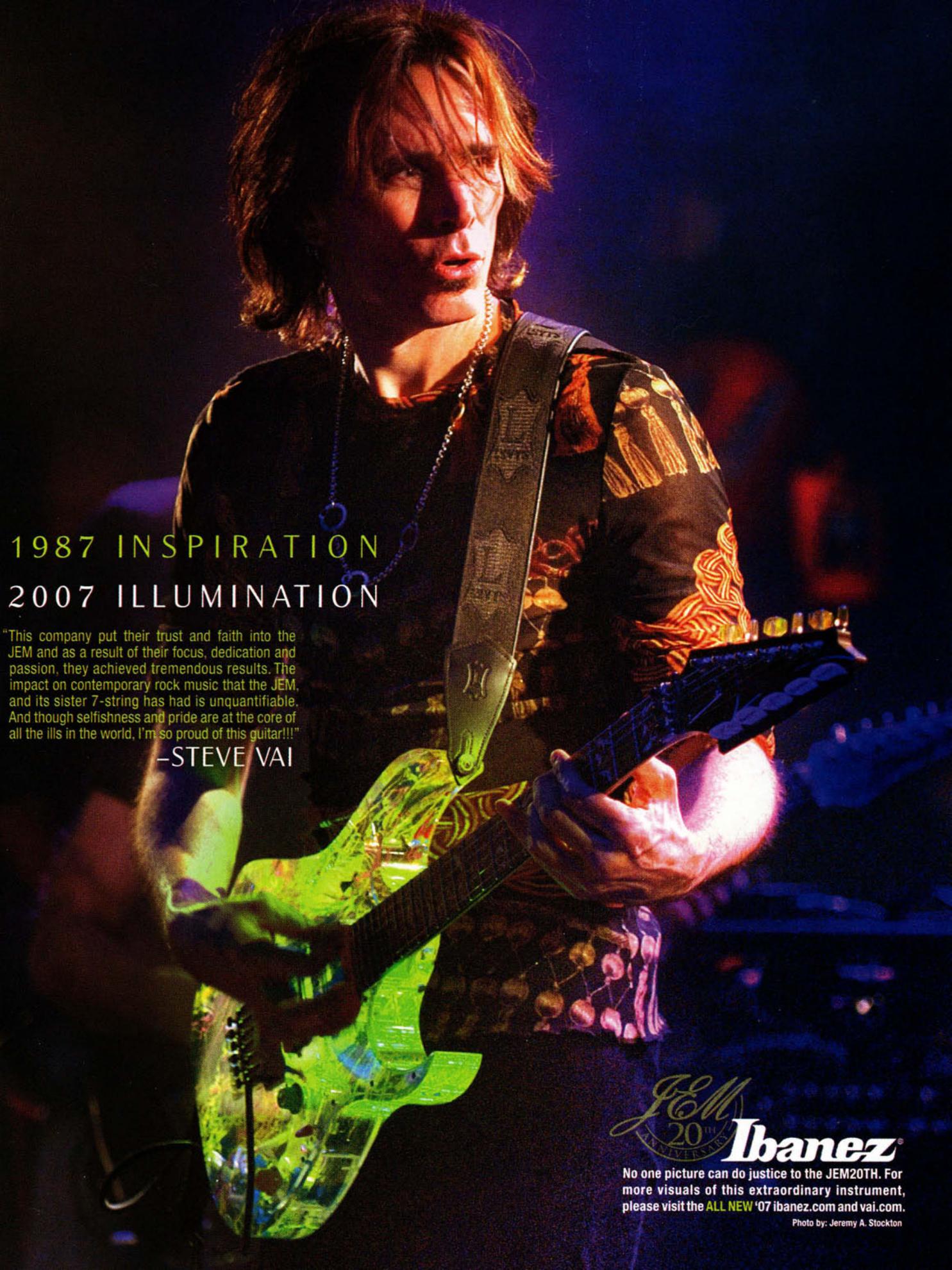
with Slatus to the one Elvis Presley had with Col. Tom Parker: the artist was a cash register, and the drawer was always open. It's hard to deny the stacks of receipts and contracts Nelson has assembled that suggest gross financial exploitation on behalf of Slatus' management company. Specific examples include the unauthorized release of at least two DVDs, and thousands of dollars in receipts that Slatus submitted to Susan Winter, Johnny's wife, for airfare that had already been purchased by a European tour promoter. According to Nelson, you didn't need Sherlock Holmes to figure out what had happened.

"Teddy left a paper trail that was almost childlike," Nelson says. "It was obvious. There was no digging required. It was all right there. And no one could believe that one person could have had such a hold on all of this. We all knew something was up, and it always pointed to the manager."

Nelson officially took control of Winter's affairs upon Slatus' termination in 2005, and he was determined to help Winter re-establish his fading career. But first, Nelson had to worry about the guitarist's health. Winter, who has always (continued on page 116)

ESSENTIAL JOHNNY WINTER





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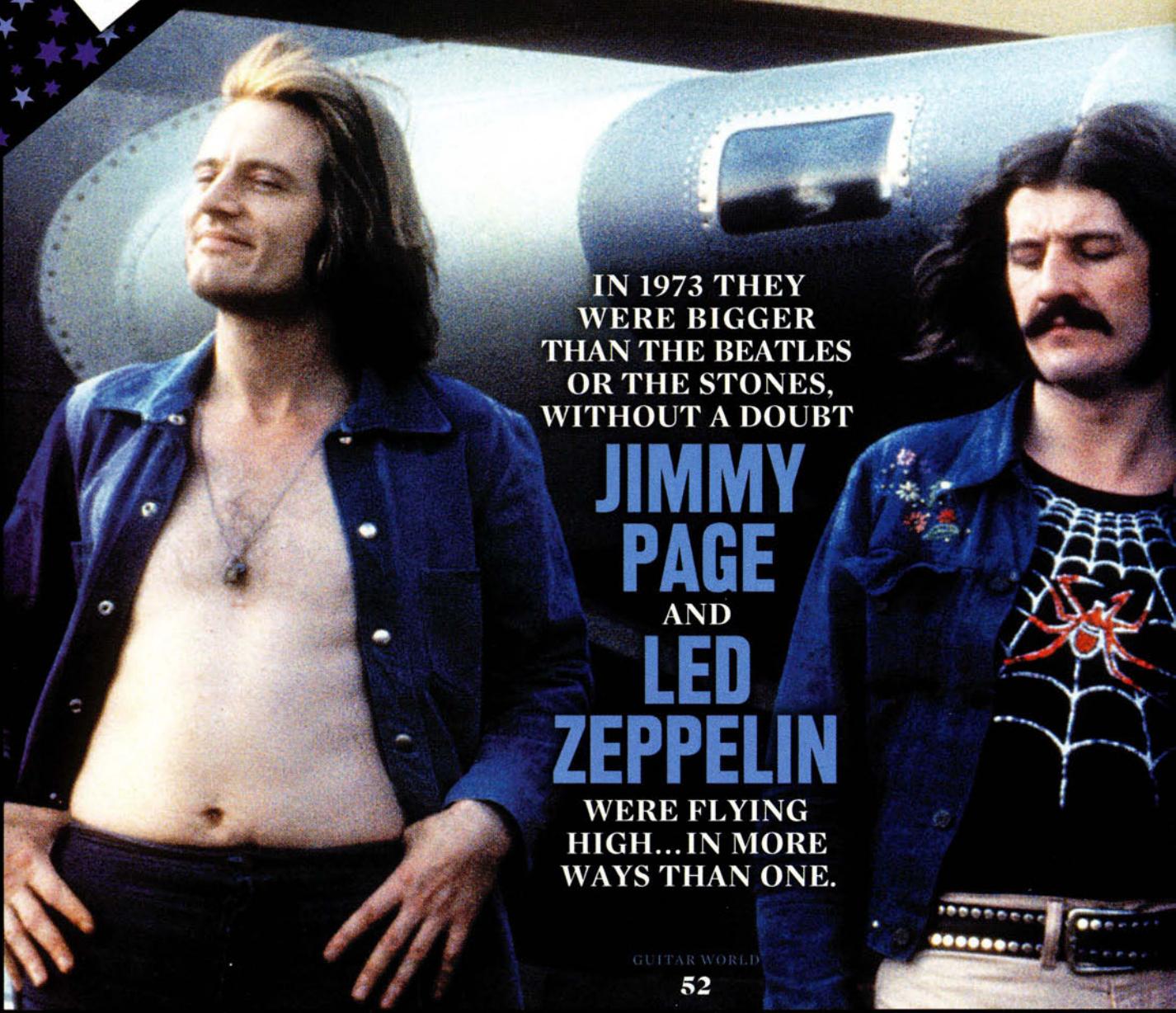


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IN 1973 THEY
WERE BIGGER
THAN THE BEATLES
OR THE STONES,
WITHOUT A DOUBT

JIMMY PAGE AND LED ZEPPELIN

WERE FLYING
HIGH...IN MORE
WAYS THAN ONE.



Excerpted from Jimmy Page: Magus, Musician, Man, by George Case, and published by Hal Leonard Books 2007. Used by permission of Hal Leonard Books. Distributed by Hal Leonard Corporation. The book is available in all bookstores nationally and at all online resellers, as well as at www.halleonard.com or by calling 1-800-637-2852. For retailer inquiries, please contact Hal Leonard Corporation at 414-774-3630 or sales@halleonard.com.





AT THE DAWN of 1973, Jimmy Page could confidently lay claim to leading the world's biggest rock group (and doing so at a time when such a title carried serious cultural cachet). Without benefit of the mainstream media, Led Zeppelin had become the leaders of the teeming youth market, selling millions of albums and achieving sold-out tours across the globe. With their fourth album, released in late 1971, Zeppelin had reached a new level of power and creativity, a claim born out by such tracks as "Rock and Roll," "When the Levee Breaks" and "Stairway to Heaven." Under Page's leadership, Zeppelin had become an indomitable force. Yet, by the end of the decade, a series of injuries, lawsuits and deaths would shatter their unity. When the worst of it was over, Page would be pondering his very livelihood and fighting for his physical and psychological health.

But such a denouement was unthinkable in early 1973. In addition to enjoying his fame, Page was exploring his new role as father to Scarlet, the child he'd had with Charlotte Martin in 1971. The guitarist always maintained that, away from his work, he lived the sedate and secluded life of a landed gentleman. "We really only socialized when we were on the road," he said. "We all really came to value our family lives... Our families helped keep us sane." At home in Plumpton Place, Page began to try his hand at vegetable gardening, hung Afghan hangings in his rooms and continued to manifest what he called his "affinity with the ideals of the Pre-Raphaelites. If I wasn't into rock," Page told a journalist, "I would be living somewhere like Wales in a commune."

But he was into rock, and deeply. Whatever his ideals of domestic tranquility, Jimmy Page was married to Led Zeppelin. As the act's producer, it was his responsibility to choose studios and engineers, oversee cover art and approve master tapes. The others contributed their songs and their

In Los Angeles, 1973

"
WE WEREN'T
THE ONLY
BAND THAT
HAD ITS
OWN PLANE,
BUT WE
WERE THE
ONLY ONES
THAT HAD A
GROWN-UP
PLANE."
— JIMMY PAGE

performances, but Page was the one who opened early and stayed late. "We all wanted to see the music get better. And part of the reason things ran smoothly was that I had the last decision on everything."

His diligence was required by the band's schedule: Led Zeppelin never went more than a week or two without one-off gigs, rehearsals, recording sessions, interview dates, awards presentations or other routine professional duties. In addition to band manager Peter Grant and his right-hand man, Richard Cole, Led Zeppelin employed a semi-permanent road crew of drivers, sound and lighting technicians, and instrument handlers. "I'm sure people aren't aware of this," Page explained in April '73. "I'm sure they think we sit on our arses all day long, but we don't. All I know is I haven't stopped for three years. If it gives you any indication, I haven't had a holiday ever since the group started."

Zeppelin and their handful of peers lived in a peculiar kind of isolation from, and ignorance of, the everyday world. Night after night, they would pump out a set list of hard rock, follow it with an adrenaline-dousing alcohol and/or drug spree, then jump into a van, limo or plane and head to the next gig. The strain was slow to catch up with them, but when it did, it came with a vengeance.

It's important to note that Page and his bandmates were not yet 30 years at the time. Their formal educations had ended early, and their household affairs were attended to by assistants and minders, allowing each of the group's members to remain blissfully unaware of life's mundane matters and psychiatrically dislocated from the monotony of everyday life. In this manner, they had each had spent their adulthoods pursuing an almost infinitesimal prospect of personal success. To their eternal wonder, they had achieved it. For their success, they would never be the same.

In this respect, *Houses of the Holy* is a vastly significant entry in the Led Zeppelin catalog: it marks the point at which

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Jimmy Page on the Starship with BP Fallon, in New York, 1973

they were transformed from mere superstars to rock and roll immortals whose every record and tour was lavish spectacle. The album, Zeppelin's fifth, was completed in early 1973 and released on March 26; soon after, it reached the No. 1 spot on the U.S. charts. *Houses* was actually the band's widest departure from its blues rock roots, and its undeniable musical sophistication demonstrated that the band was determined to keep stretching itself creatively. The tracks "Dancing Days" and "D'yer Mak'er" showed Page and Zeppelin's talent for crafting infectious tracks in a traditional rock and roll vein, while excursions like "The Rain Song," "Over the Hills and Far Away" and "No Quarter" showed the band's sheer confidence in its ability to break new and fertile ground, and in doing so, draw new fans without alienating the old.

Wrapped around this adventurous fare was an album sleeve equally as daring. Its cover depicted nude, fairylike children (actually siblings Simon and Samantha Gates multiplied in a photo composite) climbing the ancient stones of Giant's Causeway, in Northern Ireland. Inside, the gatefold depicted one of the children held aloft by a mysterious adult as an offering to the gods. If the image confused or disturbed fans, it certainly assured Led Zeppelin's standing among the occult members of its audience. As with *Led Zeppelin IV*, the album had no lettering on its cover. However, early pressings were wrapped with a two-inch-wide paper ribbon that carried the album's title and band's name in the gorgeous art nouveau font that would become Led Zeppelin's official emblem.

In March and April, the group toured Western Europe, playing some 22 shows in 20 cities and eight countries in just under a month. Afterward, it was on to a sprawling two-legged tour of the U.S. and Canada that would stretch over the spring and summer. There would be no competition from rock's other leading light, the Rolling Stones, who were busy completing their album *Goat's Head Soup*. Peter Grant had hired a PR representative to spread the word that Led Zeppelin faced no competition from anyone else. It wasn't a hard sell: from the opening shows in Atlanta and Tampa, where concertgoers numbered close to 60,000, Led Zeppelin decimated one-act attendance records set by the Beatles

eight years before. Mr. and Mrs. Middle America began to realize what their sons and daughters already knew: this was a big, loud and wildly powerful rock group.

Page was still leading the charge. Decked out in his black dragon suit, he would run and leap across the stage as the group kicked off with "Rock and Roll," his Les Paul hanging almost to knee level. Wearing such a heavy guitar so low put a strain on his back and seriously compromised the chording leverage he could get from his left forearm, but audiences detected no handicap. Page even confessed to being unable to play a proper barre chord, where the index finger spans all six strings: "I'm using my thumb [on the low E string] which is [wrong], technically." In Los Angeles, in June, he hurt a finger of his right hand on a wire fence while chatting with some fans at the airport, an early hitch in an otherwise happy tour. "Now, think about it this way," Page said of the episode. "You've played gigs for a whole month and then suddenly you can't touch the guitar for a whole month... That was just a

totally horrifying experience." He remained a guitar hero, battle scars and all.

His presence onstage and off was now such that extra security was hired to protect him from the lunatic fringe. "I was once informed that someone was set on killing me when I was in the States," Page recounted to Nick Kent of *New Musical Express*. "The guy was a real crazy and had all these photographs on the wall with circles around them. Eventually this guy was tracked down and got carted away to a hospital. He would definitely have had a try, though."

For the '73 tour, the band traveled in grand style. Instead of the small executive jet that had shuttled them the previ-



John Paul Jones entertains guests on the keyboard in the Starship lounge.

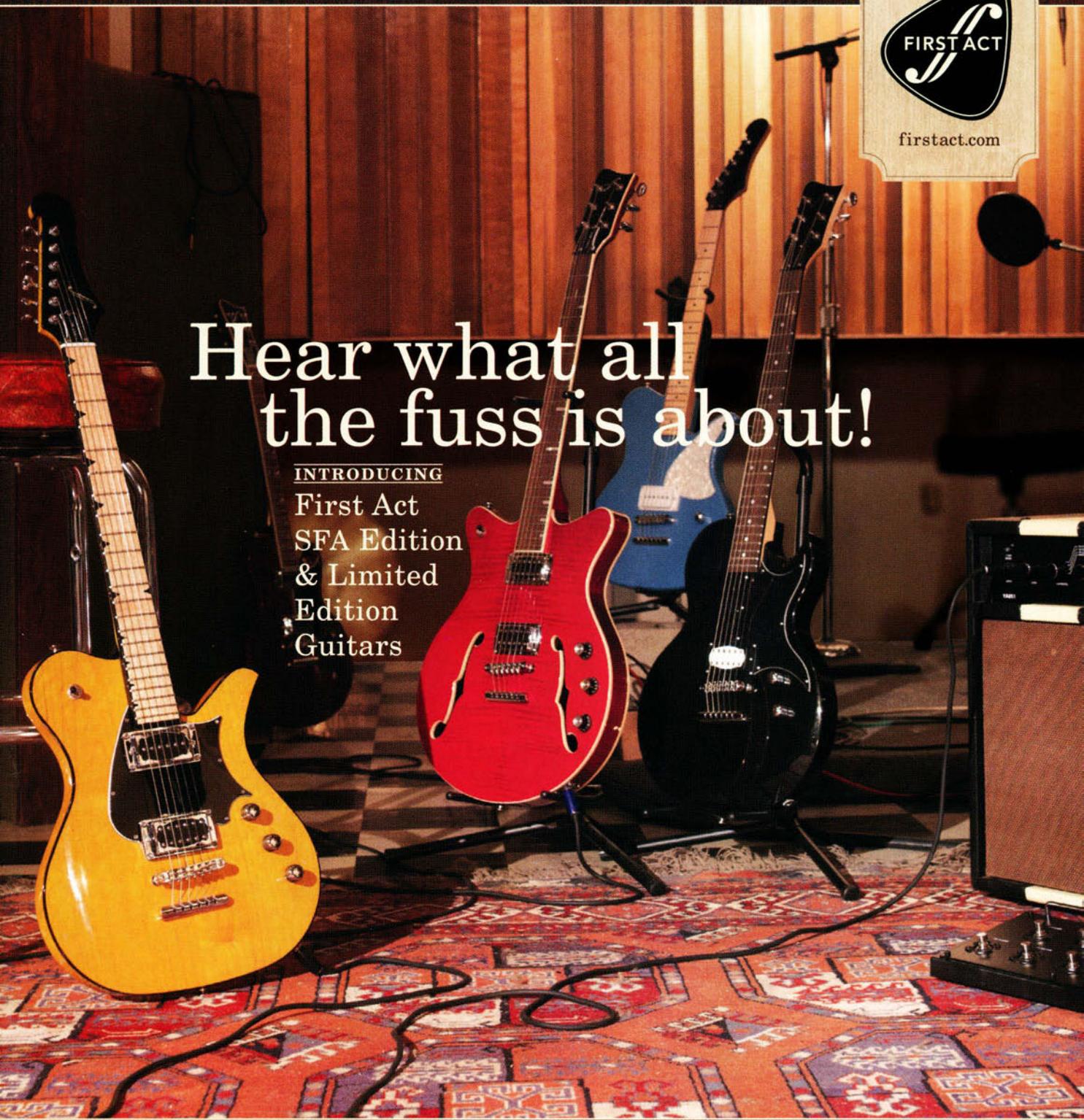


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ous year, Led Zeppelin flew in the *Starship*, a customized four-engine Boeing 720B airliner that was rented out to the very few entertainers able to splurge

\$2,500 per hour of air time on luxury-class accommodation between hotels. Even

in an era of oil shocks and gas-station lineups, the aircraft made logistical sense, enabling the performers and their friends to hop short distances back

and forth from strategic bases as opposed to packing up and driving to new locations every night. Inside, among the shag carpet, private bedroom, and shower, sexy stewardesses named Suzee and Bianca kept the drinks flowing, and porn movies flickered on the video monitor. "We weren't the only band that had its own plane," Page has said, "but we were the only ones that had a grown-up plane."

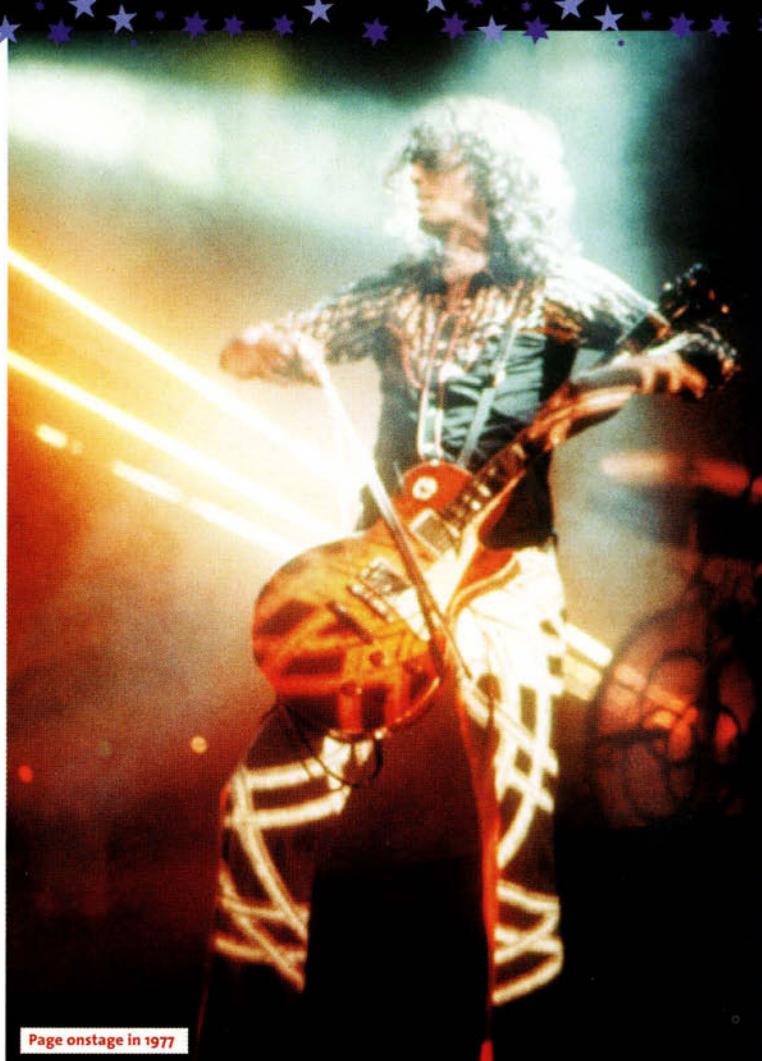
Even on the ground, Page was flying very high that tour. By 1973, cocaine was the intoxicant of choice for the rock jet set: unlike alcohol or cannabis, it was a stimulant, providing a rush of confidence and energy. A social drug, cocaine did not impair ability or perception and had no telltale fumes to alert police. Among Led Zeppelin and their retinue, it was administered quickly, discreetly and frequently, followed by a sniff of cherry snuff and a dab of 1966 Dom Pérignon to offset the drug's cold, metallic aftertaste. The stewardesses on the *Starship* later joked that they made great tips pocketing the rolled-up hundred-dollar bills that the band and its entourage left behind. "That might've been true," said the notoriously tight-fisted Page, "but I'll tell you one thing—they never got any of my money!"

The aspect of cocaine least understood by its users in the mid Seventies was that it was highly addictive. There were nervous giggles about the flake being "God's way of saying you have too much money," and wisecracks to the effect of, "After a line, I feel like a new man—and the new man wants another line." But until the highly publicized crashes of comedians John Belushi and Richard Pryor in the following decade, few bothered to notice how lethal cocaine could be. Regular intake of the drug reduces the number of dopamine receptors in the neurons of the brain, leading to steeper come-downs and a consequent need for more of the drug to trigger its pleasurable effects. Led Zeppelin in 1973 were enjoying quantities of cocaine as only the most successful rock bands could afford, and as a result Richard Cole, Peter Grant, and John Bonham all became dangerously heavy abusers. But Jimmy Page may have been the heaviest abuser of all.

"Oh, everyone went over the top a few times," he told Nick Kent after the tour. "I know I did and, to be honest with you, I don't really remember much of what happened. The thing is that, even when we were totally wasted, we'd somehow be able to perform onstage." Like other musicians of Page's renown, the sheer thrill of performing for thousands and thousands of people was the ultimate buzz, albeit one that needed constant reinforcement by other means. "I felt like a kettle with a cork in the top," Page admitted. "I'd stay up for five nights on the trot. It didn't seem to affect my playing, but I'd come offstage and I was just not leveling off at all, not turning off the adrenaline, I couldn't... Everything was so exciting—why would you want to go to sleep? You might miss something."

The latter shows of the '73 outing were filmed for a Led Zeppelin documentary Peter Grant had envisioned. American director Joe Massot was an acquaintance of Page's partner, Charlotte Martin. In 1972, he had approached Page at Plumpton Place with the idea for a cinematic record and was referred to Grant, who eventually agreed to fund the enterprise on the condition that Zeppelin have artistic control and legal ownership of the product. The resulting film would become the 1976 release *The Song Remains the Same*.

The shooting schedule was intermittent, but Massot



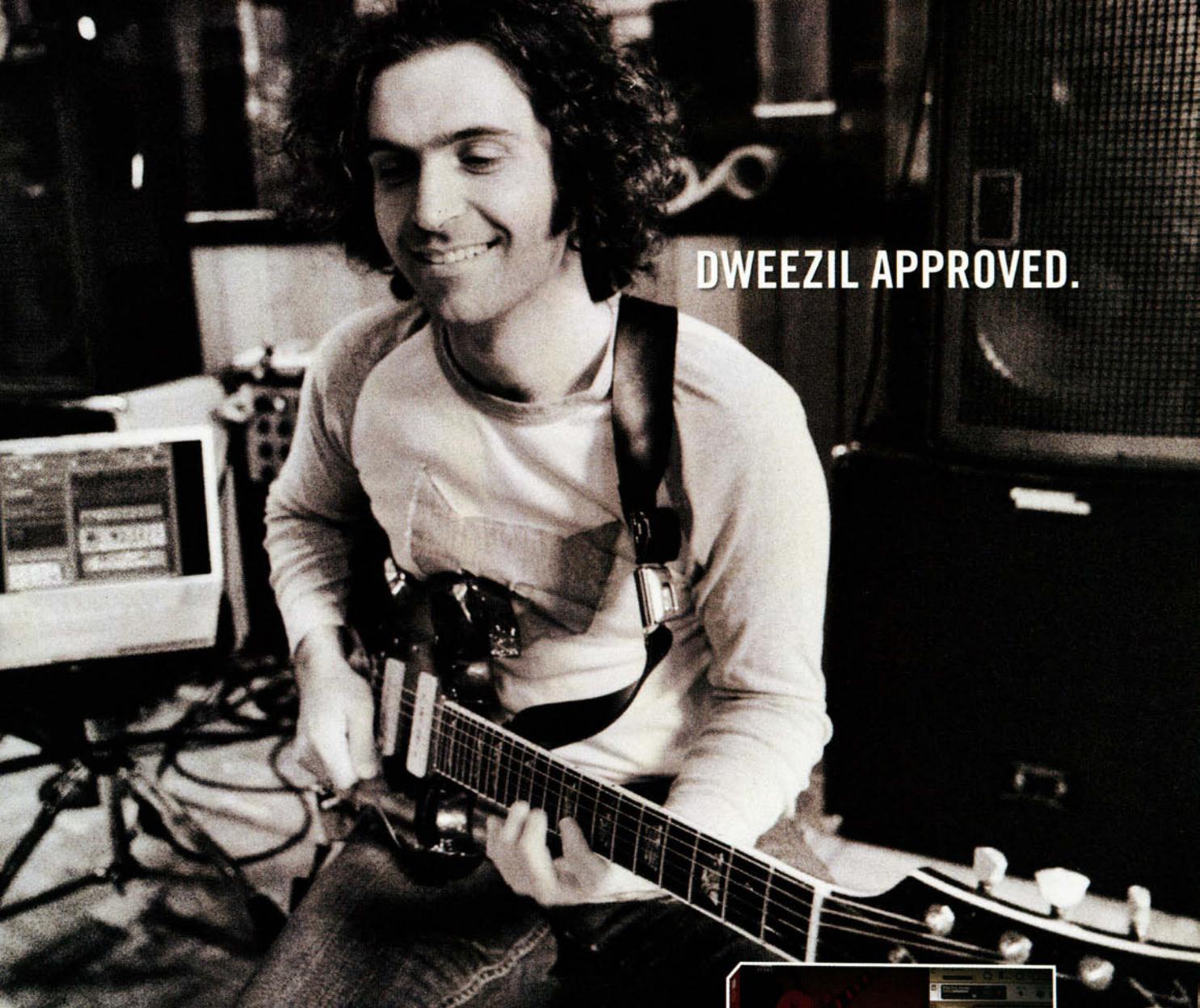
Page onstage in 1977

NIGHT AFTER NIGHT, THEY WOULD PUMP OUT A SET LIST OF HARD ROCK, FOLLOW IT WITH AN ADRENALINE-DOUSING ALCOHOL AND/OR DRUG SPREE, THEN JUMP INTO A VAN, LIMO OR PLANE AND HEAD TO THE NEXT GIG.

and his crew captured Zeppelin's performances at Madison Square Garden on July 27, 28 and 29. His plan was to intercut the live concert sequences with personal footage of the band members at their homes and "fantasy" scenes that interpreted their music. This material was shot back in Britain during the fall, once the American tour was completed. Of all the players, only Jimmy Page was pictured alone (the others were seen with their wives and children). He is first encountered on the verdant grounds of Plumpton Place, playing a hurdy-gurdy by its moat, where a pair of black Australian swans paddle about. As the camera approaches him from behind, Page turns to face it, his eyes glowing a haunting red. (The guitarist said the enhancement was created through special effects, no doubt to the disbelief of many fans.) "All my sections [in the film] are related to the eyes, the eyes being the mirror of the soul," Page explained.

Page's most elaborate segment was filmed during two cold nights in December, outside the Boleskine House and under a full Scottish moon, with Loch Ness in the background. In a scene that brings to life the gatefold illustration from *Led Zeppelin IV*, the guitarist doggedly ascends a cliff where a hooded hermit stands with a lamp. Upon reaching the top, Page discovers the recluse is an aged, bearded version of himself, who then reverses through time (via makeup and family pictures of a very young James Patrick Page) to childhood, infancy and an embryonic state. "I really had to use all my yoga training for that," Page said of the transformation scene. "I was exhausted by the end of it because I had to stand up all the time, absolutely rigid... It wasn't done in one take—that was the trouble!"

During this time, Page began demoing songs for the next Led Zeppelin album at his home studio. (continued on page 102)



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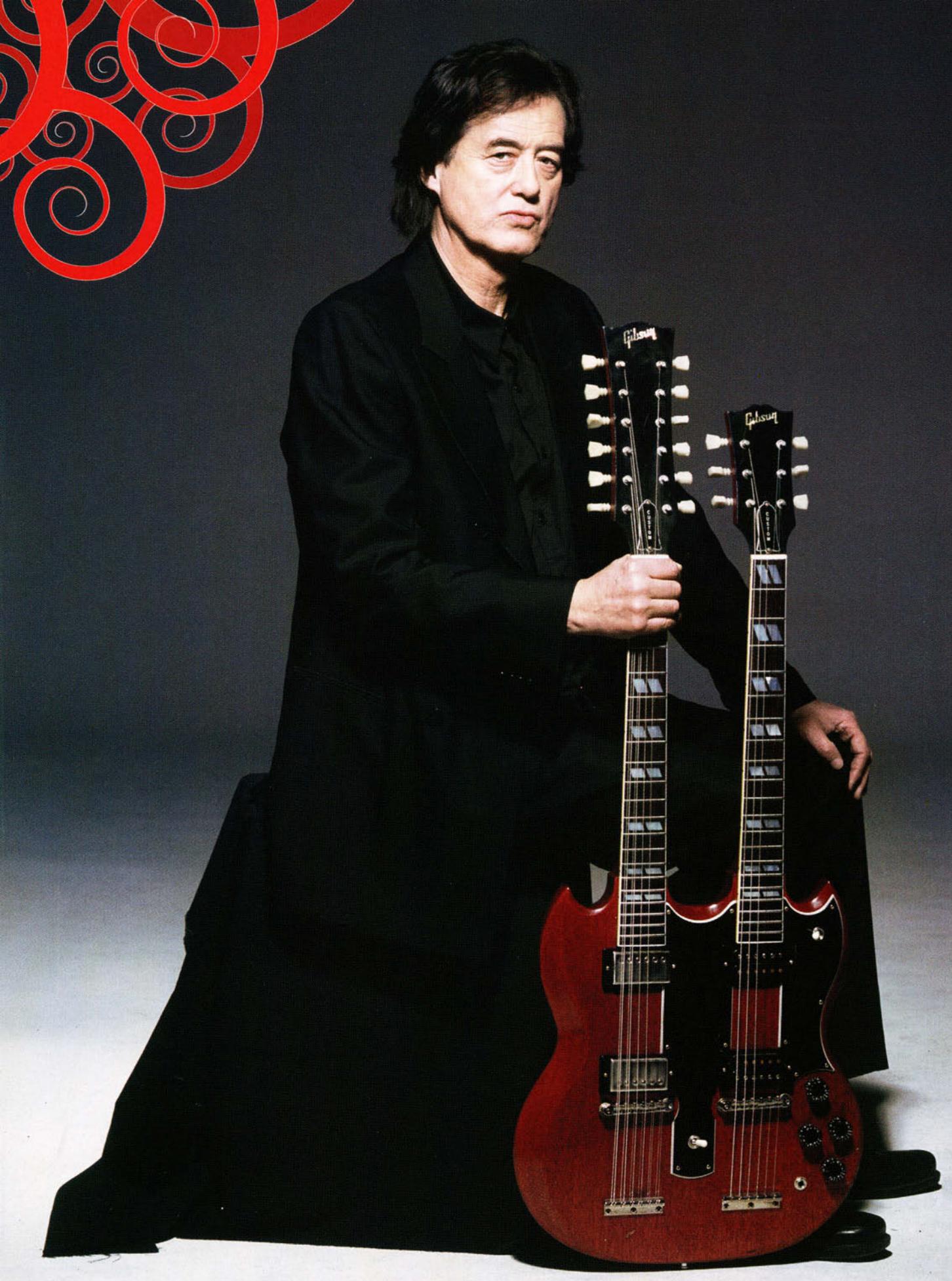
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DOUBLE FANTASY

**GIBSON AND JIMMY PAGE
JOIN FORCES TO DEVELOP
A LIMITED-EDITION REPLICA
OF PAGE'S ICONIC
DOUBLE-NECK GUITAR**

BY CHRIS GILL

MOST CASUAL MUSIC FANS could not tell the difference between a Les Paul and a Telecaster, but when Jimmy Page walks onstage with his Gibson EDS-1275 double-neck, the mere appearance of the guitar elicits wild cheers before Page plays a note. The guitar is inextricably linked with Led Zeppelin's epic masterstroke "Stairway to Heaven" and has played a vital role in Page's performance of the song ever since the band first played "Stairway" live, in March 1971. Although Page has used the double-neck to perform many other songs from Zep's repertoire, fans always think of "Stairway to Heaven" when they see his EDS-1275.

"That guitar became iconic," says Page. "In a way, 'Stairway to Heaven' dictated my choice of the Gibson double-neck. After we recorded the fourth Led Zeppelin album, I knew that I would have to play 'Stairway to Heaven' live. I used several guitars to record it—acoustic and electric 12-strings and a six-string electric. Before we could play 'Stairway' onstage, I needed to find a guitar that would enable me to play it without changing guitars. I needed something that would let me play electric 12-string and electric six-string, and the double-neck was the one instrument that could fulfill that requirement."

The Gibson EDS-1275 was available only as a custom-order instrument when Page bought his double-neck in late 1970 or early 1971. Several factors inspired him to seek out the guitar. "I remember seeing an American country guitarist playing a Gibson double-neck," says Page. "I know it wasn't Joe Maphis, who played a double-neck, but it was a Mosrite, not a Gibson."

"But that really didn't influence my decision; it was more of a calling. I was already playing a Les Paul by then, so it made sense that I continue on the Gibson theme. It didn't let me down. I used it on quite a number of songs in live performance, not just for 'Stairway.' It started to play an important part in other songs, like 'The Rain Song,' 'Celebration Day' and 'The Song Remains the Same.' The double-neck was tailor-made for that song!" While the EDS-1275 played a vital role in Page's onstage rig, it appeared on just one studio track: "Carouselambra," from Zeppelin's 1979 swan song, *In Through the Out Door*.

Gibson records show that only 110 of these models shipped between 1962, when Gibson introduced their first solidbody "SG style" double-necks, and 1968, when it was "officially" discontinued. Gibson made a few more EDS-1275 guitars on a very limited basis after that, but the orders were so infrequent that the company stopped keeping production records for the model. It's highly likely that Page purchased one of the last original EDS-1275 guitars made before Gibson ceased making the model for several years.

Page's EDS-1275 features 20-fret fingerboards on both necks, master volume and tone controls for each neck, a "master" three-position pickup selector switch (settings affect both necks) and a three-position toggle switch for engaging the pickups on either or both necks. Page prefers the middle setting, which provides output from both necks. "When you play on the six-string neck, you get sympathetic vibrations, like a sitar, from the open strings on the 12-string neck," he explains. "It adds this wonderful resonance and makes the guitar sound bigger than a regular six-string."

Page's use of the EDS-1275 rekindled interest in double-neck guitars, and Gibson reintroduced the model in 1977. However, the new version of the double-neck varied in several ways from Page's instrument. For one thing, it wasn't offered with a cherry-red finish until 1987. Also, the new version's body shape, length of the 12-string headstock and positioning of the stop tailpiece differed from Page's example. Although Gibson has produced the EDS-1275 continuously since 1977, these differences remained

intact until recently, frustrating the most avid Page fans, who wanted a guitar exactly like Jimmy's but could neither find nor afford the handful of original Sixties models in circulation with the exact same specs.

A few years ago, Gibson finally decided that it was time to produce an accurate reproduction of Page's EDS-1275. "The double-neck project originally goes back to the negotiations Gibson had with Jimmy over the signature Les Paul Standard that we introduced in 2004," says Pat Foley of Gibson's Custom Art and Historic Division. "From the beginning, we were interested in talking to him about a double-neck project, but first he wanted to concentrate on the Les Paul, which was fine with us. We also talked with him about some alternative projects, such as a Les Paul Custom, that we'd still love to do with him. In late 2005, Jimmy revisited the idea for a double-neck with us. He asked us if we were still interested in making the double-neck, and that got us started."

In the same spirit as the Gibson Jimmy Page Signature Les Paul, the Gibson Jimmy Page Signature Double Neck is a precise duplicate of Page's original guitar. Gibson has made 25 EDS-1275 double-necks that replicate every detail of Page's iconic ax, from the neck profile and pickup output to each scratch, dent and ding. Each of these guitars, which will carry a list price in the area of \$30,000, features Page's signature on the rear of the headstock plus a certificate of authenticity signed by Page. Gibson also produced 250 "VOS"



“
THE DOUBLE-NECK WAS TAILOR-MADE FOR 'THE SONG REMAINS THE SAME.'
— JIMMY PAGE

(Vintage Original Spec) Signature Double Necks, without the aging or headstock signature, which will retail in the \$10,000-\$12,000 range.

Foley shared the details of how this project came together and how Page's most recognizable ax finally received the long-overdue tribute it deserves.

GUITAR WORLD Once Jimmy Page gave Gibson his approval to duplicate his EDS-1275, how did the project get started?

PAT FOLEY To Jimmy, it seemed like the next logical step after his Signature Les Paul. Oddly enough, around the same time that Jimmy agreed to do it, some people who were working on the Tenacious D movie *The Pick of Destiny* approached Gibson. They told us the premise of the movie and how it would feature Jimmy Page's double-neck very prominently, so we agreed to provide them with a double-neck guitar. They also contacted Jimmy directly to obtain permission to use his name in the movie. Jimmy forwarded those communications to us, and he told us that he would allow this to go forward as long as we supplied the guitar and that the guitar was an accurate reproduction of his double-neck. It was very cool that Jimmy wanted to details to be correct. The extra-long distance between the bridge and the tailpiece is one unusual feature of his guitar, and he knew that fans would notice if this detail wasn't right.

We built a prototype model for use in the movie and sent it to the production company. They filmed it for the movie and then sent it back to us. Around the time it came back, *Guitar World* was arranging a photo shoot with Jimmy and Jack White [February 2006 issue]. Jimmy asked me to bring a couple of guitars to the photo shoot, so we brought along the double-neck so he could inspect it. We eventually gave that guitar to Jimmy, and I believe that he loaned it to a museum exhibition in France. Obviously, he wasn't going to give them his original.

GW What did he think of the initial prototype?

FOLEY We produced that first guitar using only photos for reference. When Jimmy got home to England he played it for a while and made specific comments about it regarding the neck shape and other details. We noted those changes and went to work on another batch of prototypes. After we produced that batch of prototypes, Edwin Wilson—who is our historic expert—and I flew to England to visit Jimmy at his home to inspect the original double-neck to get specific details such as the exact neck dimensions and pickup output. We took extensive photos of all the important details so we could go back and produce the first aged prototypes.

By the time we went back to visit Jimmy to put the final deal into place, we had a very accurate prototype to present to him for inspection. Jimmy approved the prototype, and then we arranged a photo shoot of him with the guitar. We didn't have to do as much back and forth as we did with the prototypes for the Jimmy Page Signature Les Paul.

GW What are the differences between Page's original EDS-1275 and the stock production version that Gibson offers today?

FOLEY Some of the differ-



The Jimmy Page Signature Double Neck guitar in production: (from top to bottom) gluing in the necks; necks awaiting production; sanding an assembled guitar; finishing.



ences are the mahogany necks—recent production models have maple necks—and how the necks are joined to the body. The body shape and scarfing contour is slightly different, and the headstocks are different, too.

We spent quite a bit of time duplicating the finish. Jimmy's guitar is a surprisingly deep cherry color. Most guitars from that era have faded quite a bit, but Jimmy's still looks pretty rich. Jimmy also wanted to make sure that the weight matched his original as closely as possible.

GW What is the story with the exceptionally long distance between the bridge and the stop tailpiece? That's not a common feature on any Sixties Gibsons. Did Page specify that when he originally ordered the guitar in the early Seventies?

FOLEY Jimmy says that he didn't specifically request that bridge setup. EDS-1275 guitars from that era were made both ways: some have the bridge in the normal placement while others have the extended tailpiece. He just ordered the guitar, and that is how it arrived to him. There may be advantages to the longer string pull for his style, sound and technique. Like many details about Jimmy's guitars, it was just a result of chance and he adapted it to his purposes.

It's like his Les Paul: he didn't particularly want the super-thin neck, but he worked around it, and it ended up being very good for his style of playing.

GW The distance between tuners at the end of the 12-string headstock and the tailpiece seems exceptionally long. Do standard sets of strings even fit?

FOLEY Jimmy uses Ernie Ball strings, and they make a 12-string set that works well with the guitar. We'll probably produce a 12-string set to go with the guitar as well. There will be 275 of those guitars out there—25 of the aged, signed models and 250 of the non-aged models—so people are going to need to keep strings on them.

GW Jimmy played and approved each of the aged double-necks. What was his evaluation process like?

FOLEY We shipped 29 guitars to England for Jimmy to look at. We set them up at the Gibson office in London and placed them on a small stage. It looked like the *Tonight Show*—we had couches up there, table lamps and bottles of water, plus 29 double-neck guitars all lined up. We took extra guitars in case Jimmy saw any flaws, but we've got the process down

so well that none of the guitars we made were problematic. In fact, we had to remind Jimmy to reject a few, so he chose a couple that he thought didn't have attractive grain patterns or felt heavier than the rest. Jimmy played

each one and commented on it. We got through about 12 guitars before we reminded him that he needed to pull one for himself. When we make a signature guitar for Jimmy, he'll choose one that feels particularly good to him, sign it and put the number "one" on it, and he keeps it. The guitars that we sell end up being numbers 2 through 26.

The story about the signature double-neck that Jimmy chose for himself is really amazing. When we sent the guitars to England, customs demanded that

(continued on page 118)



Lamb of god

Photos by Ash Newell



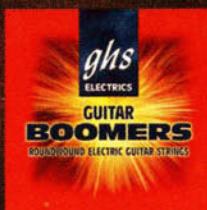
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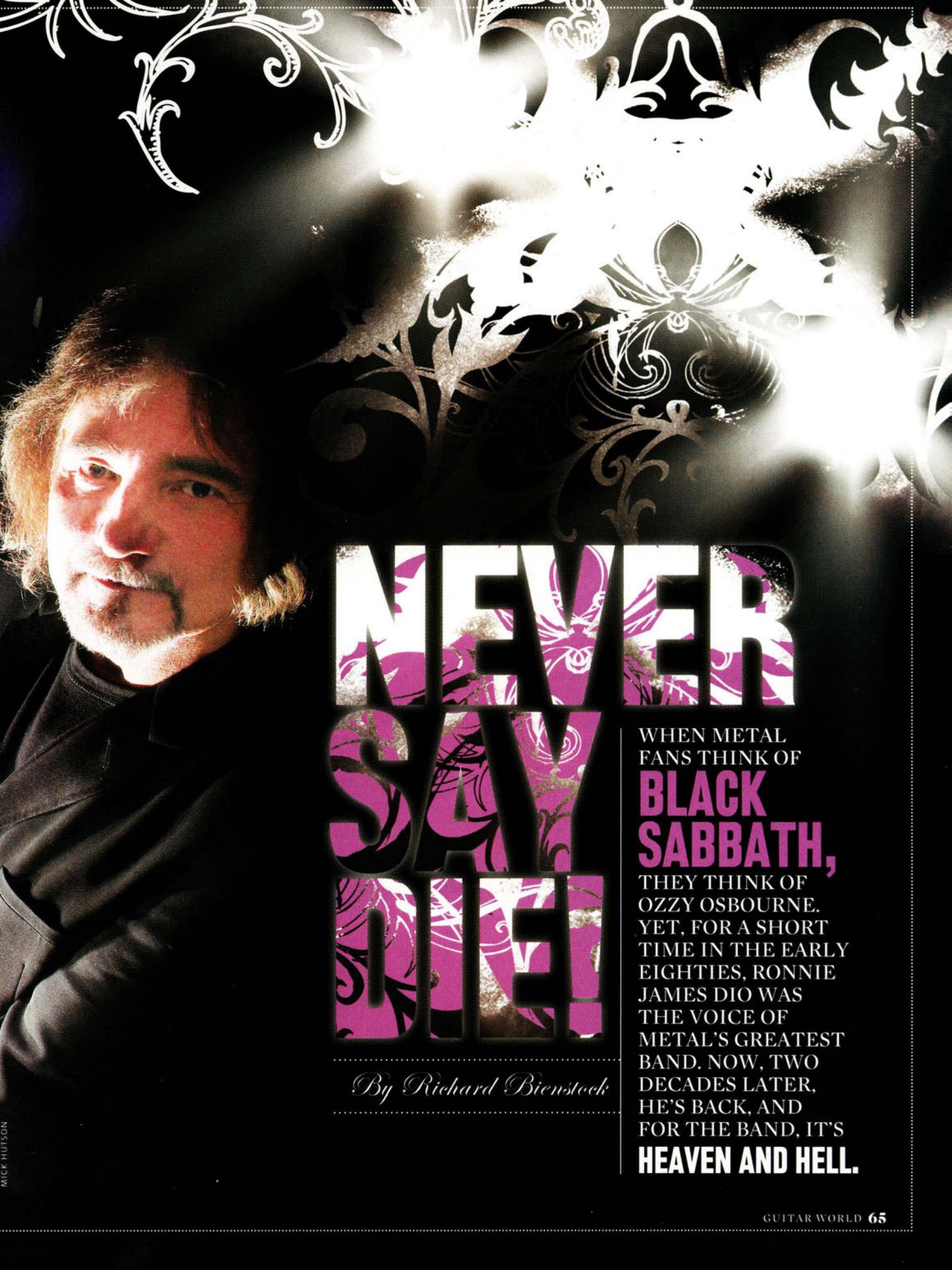
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Heaven and Hell, 2006: (from left) Ronnie James Dio, Vinny Appice, Tony Iommi and Geezer Butler



NEVER SAY DIE!

By Richard Bienstock

WHEN METAL
FANS THINK OF
**BLACK
SABBATH,**

THEY THINK OF
OZZY OSBOURNE.
YET, FOR A SHORT
TIME IN THE EARLY
EIGHTIES, RONNIE
JAMES DIO WAS
THE VOICE OF
METAL'S GREATEST
BAND. NOW, TWO
DECades LATER,
HE'S BACK, AND
FOR THE BAND, IT'S
HEAVEN AND HELL.

“WE'RE FIRING OZZY.”

We want you to sing with us."

Those 10 words, as Ronnie James Dio remembers it, signaled his entrance into Black Sabbath. It was the spring of 1979, and the singer, still sore from his dismissal from Ritchie Blackmore's Rainbow, found himself courted by perhaps the only British heavy metal guitarist more eminent in stature than Blackmore: Tony Iommi. The Sabbath guitarist, whose band was on the outs with a drug-and-alcohol-riddled Ozzy Osbourne, had his eye on Dio, who, though diminutive in size, possessed an incredibly powerful voice. After a chance meeting one night at a bar in Hollywood, Iommi invited Dio to his house in Beverly Hills for an impromptu jam with Sabbath bassist Geezer Butler and drummer Bill Ward. "Fifteen minutes in, we had a song written," remembers Dio. Appropriately, when Iommi extended his offer, it wasn't posed as a question. "I couldn't have said no, anyway" Dio confesses. "I had some other projects on the table at the time, but this was Black Sabbath. Plus, I knew that it was perfect for me."

Perfect, as well, for the Sabbath men. The veteran band was, at the time, in the midst of a creative and commercial rut. In Dio, the group found a renewed sense of purpose as well as an avenue by which to update its sound for a new decade. The two studio albums Black Sabbath recorded with Dio during his initial tenure with the band, 1980's *Heaven and Hell* and the next year's *Mob Rules* (he later briefly rejoined for a third effort, 1992's *Dehumanizer*), brim with some of the most electrifying music of their career. Few songs in the band's catalog kick with the ferocity of "Neon Knights" and "Turn Up the Night," the opening cuts from the '80 and '81 albums, respectively, while the title tracks—the barnstorming "The Mob Rules" and the positively monstrous "Heaven and Hell"—are on par with Sabbath's most revered Ozzy-fronted tunes.

That said, Black Sabbath's output with Dio, sandwiched as it is between the band's hugely influential, frequently groundbreaking Seventies work with Osbourne and the numerous albums recorded with rotating lineups throughout much of the Eighties and Nineties, has over the years been at best undervalued, and at worst overlooked. What's more, the flurry of Ozzy activity that has driven the band for much of the past decade—sporadic reunion tours, various compilations and box sets, a smattering of new recordings, persistent rumors of a full-fledged studio album and, most notably, the 2006 induction of the original lineup of Osbourne, Iommi, Butler and Ward into the Rock

Dio (left) and Iommi onstage in the early Eighties



and Roll Hall of Fame—has rendered any non-Oz-related Black Sabbath history something of an aberration.

But that mischaracterization looks to change with the release of a new compilation album, *Black Sabbath: The Dio Years* (Rhino), and a tour on which the *Mob Rules*-era lineup—Dio, Iommi, Butler and drummer Vinny Appice, who replaced Bill Ward in the summer of 1980—will perform under the moniker Heaven and Hell. "We're only going to be doing songs from the records we made with Ronnie," says Iommi. "We've ignored a lot of this material for a long



I POURED ALL
THIS BLOODY
ALCOHOL
OVER HIM, LIT
IT, AND BILL
WENT UP LIKE
A BOMB. I
THOUGHT I'D
KILLED HIM.
—TONY IOMMI

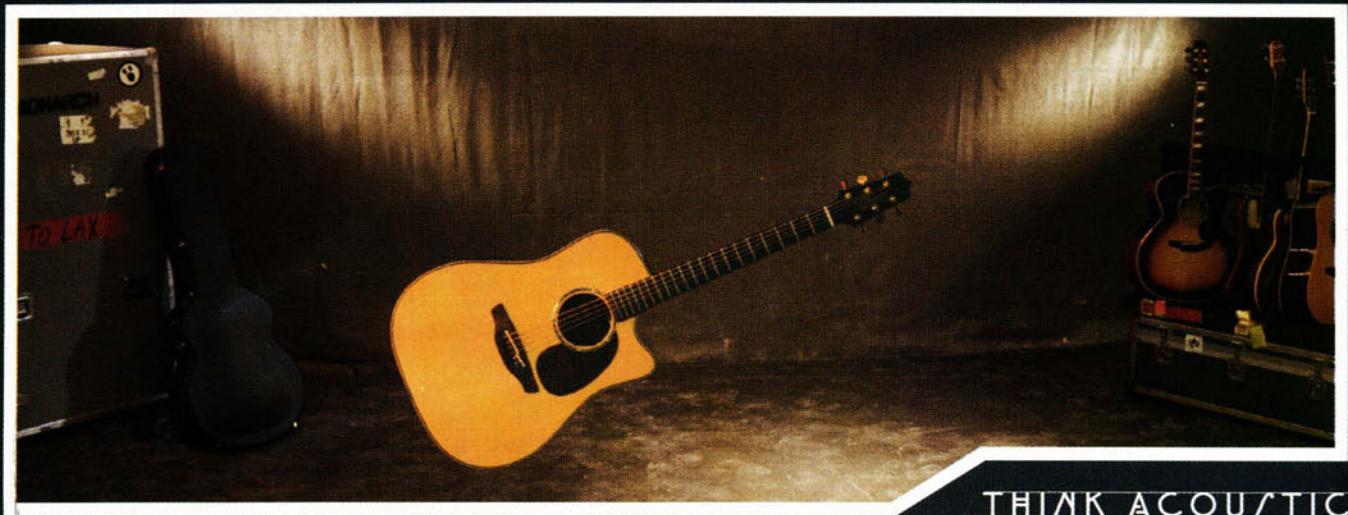
time, and it'll be great fun to play again."

Rhino's plan to anthologize this period of the band is what set the wheels in motion for an unexpected reunion. Two years ago, while compiling the package, Rhino asked Iommi's management if any previously unreleased Dio-era material was available. Nothing existed, so Iommi, for the first time in more than a decade, reached out to Dio in the interest of recording a few new songs. Although the guitarist and singer had occasionally been at odds over the years, they met in October 2005, before a Dio solo

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performance in Iommi's hometown of Birmingham, England, to discuss the possibility of working together again.

"We just sat and talked, got rid of all the skeletons in the closet and blew the cobwebs away," says Dio. "And before I knew it, Tony and I were sitting in his home studio in England, throwing ideas around."

Over the next few months, their writing sessions yielded the songs "Shadow of the Wind," "The Devil

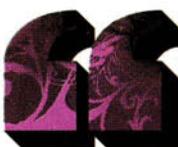
will be touring late next year along with a new album." If Osbourne wielded any influence over the band's decision to choose an alternative moniker, no one on either side is saying so. For his part, Iommi, the sole Sabbath member to appear on every band recording, says that the motivation behind touring as Heaven and Hell was to avoid confusion with the original version of Black Sabbath, whose configuration is still, it appears, a living, breathing entity.

But perhaps it is fitting that the Dio-fronted version is now represented as a distinct unit: it always had been in spirit, if not in name. The reconfigured band came together during a period of turmoil and uncertainty, with both sides reeling from the aftereffects of bad breakups. Sabbath's three remaining original members also had to contend with the enormous shadow cast by their own legacy, as well as the specter of their former singer, whose popularity and notoriety would only increase throughout the Eighties, and with

whom the band would occasionally be drawn into a very public war of words. And yet with Ronnie James Dio at the helm, Black Sabbath not only survived but also flourished, producing their strongest material in years. If *The Dio Years* is a welcome, and long-overdue, tribute, the Heaven and Hell tour is an even more anticipated, and fitting, celebration of this band.

"The music we made together stirred the souls of a new generation of fans," says Dio proudly. "When we came out with *Heaven and Hell*, Black Sabbath was reborn."

Indeed, before Dio's arrival in 1979, it looked as if Black Sabbath's days were numbered. Their final album with Ozzy Osbourne, released the year before, was titled *Never Say Die!* but it was obvious to everyone involved that the band had already flatlined. In stark contrast to such revolutionary releases as their 1970 self-titled debut and its follow-up, *Paranoid*—albums that not only launched the band to stardom but arguably birthed heavy metal—Sabbath's recent output had been artistically weak and commercially disastrous. The band was old news, particularly in its British homeland,



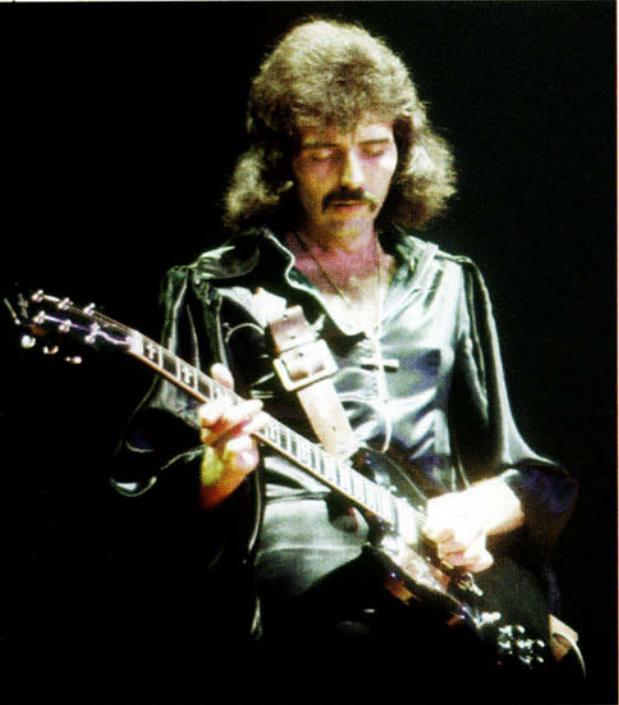
NO MATTER WHAT OBSTACLES WE FACED, WE WERE NOT GOING TO BE STOPPED FROM DOING HEAVEN AND HELL

—RONNIE JAMES DIO

where the more immediate and visceral sounds of punk had replaced hard rock as the soundtrack for the young and disenfranchised. Additionally, a fresh crop of bands who would serve as the earliest entries into what would become known as the New Wave of British Heavy Metal movement were plying a harder, faster strain of the basic Sabbath formula.

Caught in the middle of this charged musical climate, the members of Black Sabbath found they were in no shape to compete with the new generation. "We were all going through bad things with drugs and alcohol, and I don't think any of us knew what was going on," says Iommi. "We were so lost within ourselves."

No one more so than Osbourne, who had briefly (continued on page 106)



Cried" and "Ear in the Wall," which Dio describes, astutely, as "a slow one, a midtempo one and a fast one." The tunes were then recorded for inclusion on *The Dio Years*, with Butler and Appice. (Though it was initially reported that Bill Ward would be involved in the project, he bowed out and was ultimately replaced by the man who took his drum stool back in 1980.)

"We got on really well," Iommi says of working with his former singer again. "At first we planned on doing only two songs, but then two became three, and from there we went to, 'How about a tour?'"

"It seemed like the right time to go out with Ronnie," adds Butler. "We'd been doing the reunion thing with Ozzy for so long, and no disrespect to that, but we've got some great songs, and this is a great lineup."

Nevertheless, it is not, by everyone's estimation, a Black Sabbath lineup. Shortly after it was announced that Heaven and Hell would be touring in support of the *Dio Years* compilation, a statement issued by the Osbourne camp wished the band much success while it asserted, "There is only one Black Sabbath. Ozzy, Tony, Geezer and Bill

HAND OF DOOM

Sticks and stones couldn't break his bones. But on the first Heaven and Hell tour, flying objects took Geezer Butler down for the count.

WHILE THE PERIOD surrounding the making of *Heaven and Hell* was tumultuous for all the members of Black Sabbath, no one had a rougher go of it on the road than Geezer Butler. The phrase "bang your head" took on dangerously literal meaning for the bassist during the aptly named Black & Blue tour when, on two separate occasions, he found himself on

Butler was able to finish out the show. A few gigs later in Milwaukee, however, he didn't fare as well. "It was toward the beginning of the set, and we were between songs," he remembers. "The lights dimmed, and at that exact moment, some idiot tossed a bottle and caught me right on the head! And when the lights came up, I was just like, sort of standing there."

"So the guys are looking to me to start the next song, and of course, I'm not playing anything, but rather just looking dead ahead, blood pouring out of my head and wondering where the hell I am. Finally, I collapsed."

Butler was carted off to the local hospital, and Black Sabbath were done for the night. The audience, however, was just getting started. "Since the bottle had hit me while the lights were out, people didn't

know what had happened, and thought I had maybe passed out from drugs, or just sort of left the stage," says Butler. "And that's when all hell broke loose. The crowd started rioting. They tore the place up and destroyed a bunch of our gear."

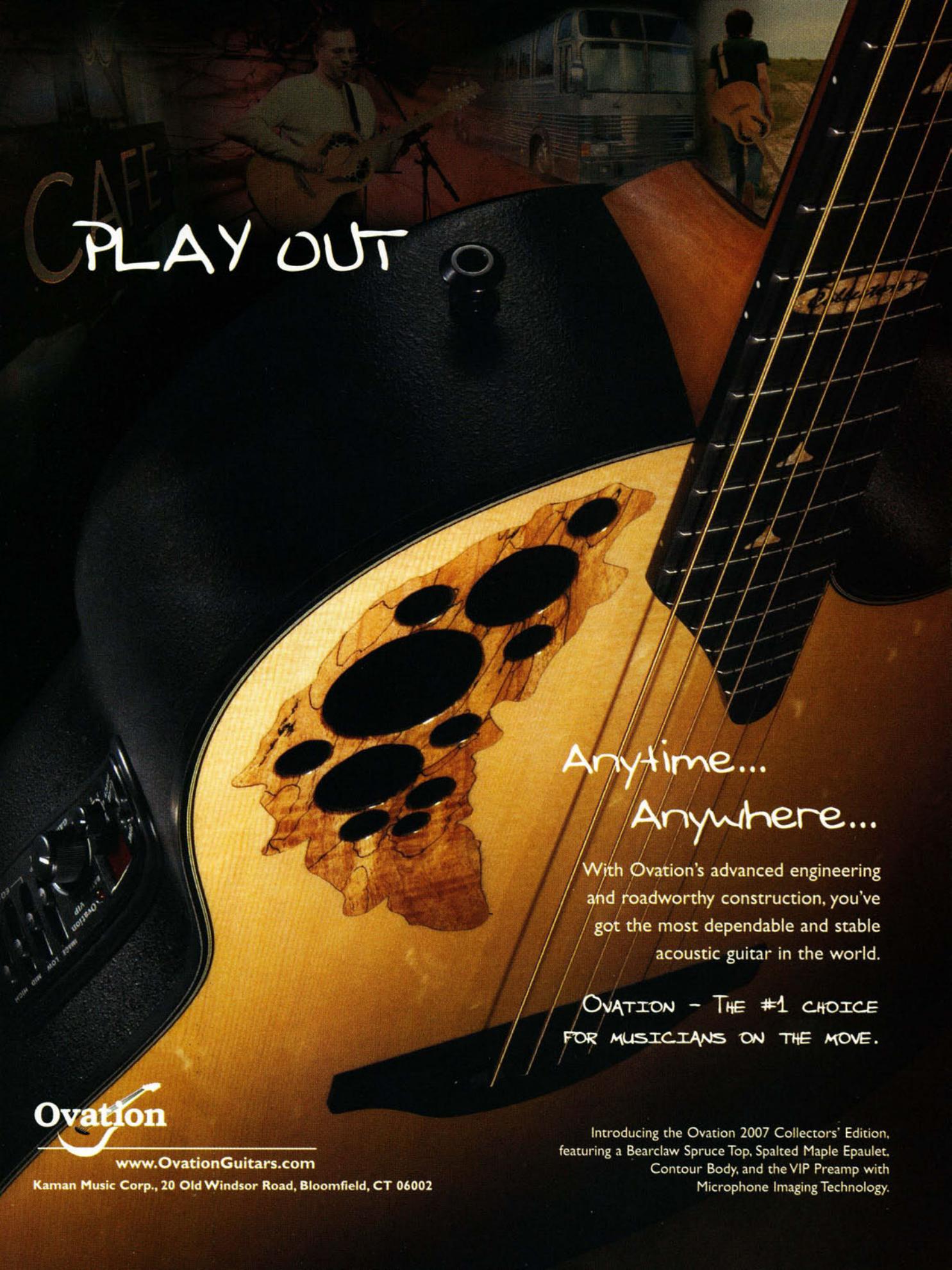
"So yeah, that was a particularly tough tour for me. But it still beat working a regular job!" —R.B.



the receiving end of some unexpected flying objects.

"The first instance was in California," Butler says. "Somebody threw this big brass cross up at the stage, and it hit my bass, cut all the strings in half, banged off the body and cracked me in the eye. The thing was so heavy, and if my bass hadn't caught it first, it probably would have killed me."

Dazed but still conscious,



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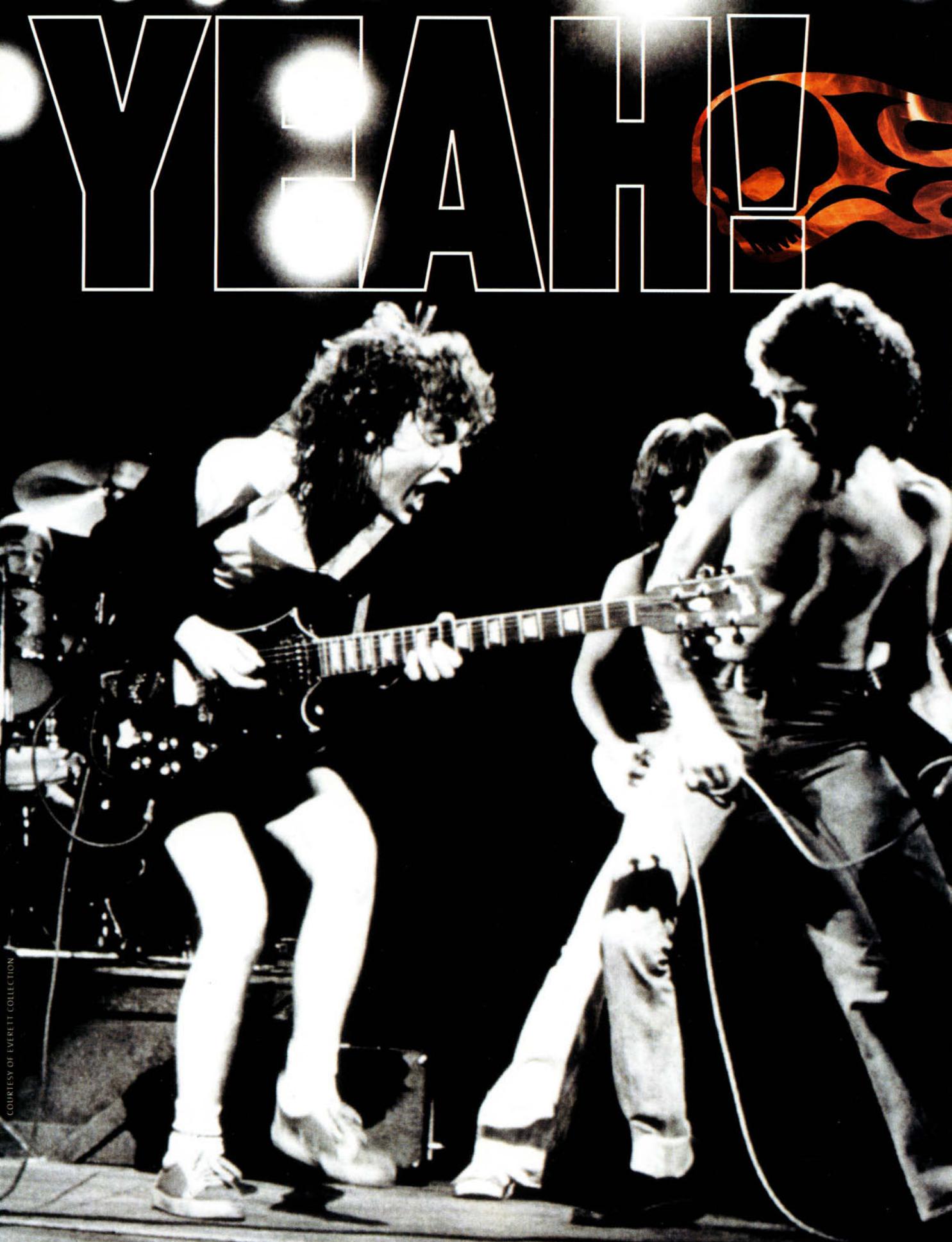
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TO BREAK BIG
IN AMERICA.
THEIR RECORD
COMPANY
DESPERATELY
WANTED A HIT
SINGLE. WHAT
THEY GOT WAS A
**"HIGHWAY
TO HELL."**

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AC/DC in 1979: (l-r) Malcolm Young, Angus Young and Cliff Williams

In 1926, when U.S. Route 666 officially came into being, the name of the strip of tar that would eventually stretch across four states reflected nothing more than a simple, sequential reality: U.S. 66 now had a sixth offshoot. But its three-digit tag corresponded to the Number of the Beast—"the Antichrist"—as presented in the Book of Revelation, and that infamy would cast a shadow over the ink-black roadway. In time, the route would be nicknamed "the Devil's Highway."

Locals were troubled by the satanic connotations, while others pointed to fatal car accidents that occurred on the roadway as proof that its name had catastrophic implications. Some superstitious folk believed that those who mocked their concerns, made light of the name or stole the highway signs (a common occurrence) were tempting fate. After all, the highway to hell had to be respected.

In early 1979, half a world from Route 666, AC/DC guitarist Angus Young joined the ranks of those who messed with the legend. At the time, the Australian group was in the midst of recording the follow-up to its *Powerage* album, a record that would eventually bear the name *Highway to Hell*. "There was a lot of buzz about us," Young recalls, "and a girl asked me,

THEY WERE DIFFERENT THAN ZEPPELIN, FOR OBVIOUS REASONS. THEY'RE A SIMPLE, RAW, BASIC, TO-THE-POINT ROCK AND ROLL BAND.
—PRODUCER EDDIE KRAMER

"Well, what would you call the tour?" And I said, "It's a fucking highway to hell. It's an AC/DC tour."

The sessions for AC/DC's new album had begun in early December. Bon Scott, their lead singer, wasn't altogether satisfied with his efforts on *Powerage* and felt that the lyrics of songs like "Gone Shootin'" were simply too serious. This time he wanted to lighten up, and a new song like "If You Want Blood (You've Got It)" was just what he was after.

Atlantic Records, the group's U.S. label, wanted to make a few changes of its own. In late 1978, the label had released AC/DC's *If You Want Blood*, a live album recorded on the *Powerage* tour, and the record stood poised to outstrip the U.S. sales of *Let There Be Rock* and *Powerage* combined.

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Clearly, AC/DC's position in the States was escalating, but Atlantic wanted more marketplace bang for its buck: it wanted a nationwide breakthrough, spearheaded by a hit single. And it wanted it now.

Atlantic had previously expressed reservations about AC/DC's production team. George Young and Harry Vanda had produced all the band's albums; George was, in fact, the older brother of Angus and AC/DC rhythm guitarist Malcolm. Despite the group's growing success, Atlantic was eager to team AC/



DC with a new producer who had fresh ears and ideas. Now, with label heads demanding a hit, the issue was raised once again. So serious was the situation that Atlantic vice president Michael Klenfner traveled to Sydney to meet with the band, George and Harry.

Upon his arrival, Klenfner received a run-through of what the band had assembled by that point. Drummer Ray Arnott, who had performed on numerous sessions for George and Harry, was sitting in for AC/DC drummer Phil Rudd at the time. "I went into the studio one night, just banging around with them to show this American guy some

HOW TO PLAY "HIGHWAY TO HELL"

In many of their most famous riffs, such as the intros to "Highway to Hell" (FIGURE 1) and "Back in Black," Angus Young and his brother, rhythm guitarist Malcolm Young, use basic, open chords almost exclusively. "We tend to stay down at that end of the neck. It's easier for us to reach," says Angus. "Actually, it's the sound quality of open chords that's the thing. They're big-sounding buggers, and they ring for ages, if you want them to. You can take any one of our songs and play it up the neck with barre chords, but it won't be the same song anymore, because the chords lose width and depth."

Using silence to heighten a song's dynamics is another art at which the brothers Young are masters. Regarding the "Highway to Hell" riff, Angus explains, "Between the chords, I muffle the strings with the edge of my picking hand. I don't know if this is a good habit or not, but it works."

All instruments sound approximately one quarter step flat on the recording.
To play along, tune all strings down accordingly.

HIGHWAY TO HELL By Angus Young, Malcolm Young and Ronald Scott. Copyright © 1979 by J. Albert & Son Pty., Ltd. International Copyright Secured All Rights Reserved. Reprinted by Permission of Music Sales Corporation (ASCAP)

of the licks they'd been working on," recalls Arnott. "He was there to check they weren't sun baking!"

"We called him Tons of Fun. That's all I remember him as: Tons of Fun. I can remember going out to a restaurant one night, and the Yank ordered some



wine, and I think it was about \$80 a bottle. Bon said, 'That's what you put in your fucking fish and chips, lad!' And the next bottle Bon bought was about \$300. But the Yanks were paying for it. We had a good night."

But behind the scenes, the situation was anything but humorous. It was bad enough that their U.S. label was telling them what to do, but what really pissed off Malcolm and Angus was feeling that Atlantic was treating George disrespectfully, like an amateur without a proven track record. In addition to George and Harry's work with AC/DC, the team had scored a Top 10 hit in America only a few months earlier with "Love Is in the Air" by John Paul Young (no relation). The two had also headed up Flash and the Pan, a studio-only band that enjoyed considerable chart success in Australia, Europe and the U.S., despite never touring.

A spokesman for George and Harry papered over some of the cracks by telling *Juke* magazine that the possibility of an external producer had been "on the cards for some time." Malcolm was less diplomatic and went so far as to tell Radio 2JJ in Sydney that the band had been virtually "forced" to go with an outside producer. Losing Harry was one thing; losing George was almost literally like losing a sixth member of the band, and much more.

"George and Harry were pretty honorable (continued on page 96)

HOW TO PLAY "THUNDERSTRUCK"

The intro to "Thunderstruck" (*The Razor's Edge*) (FIGURE 2) is built around the open B note, which is used as a *pedal point*, a compositional device used by many great classical composers such as Bach, Beethoven and Mozart. "I'm not a big fan of classical music because it's a little too 'Teutonic' sounding for me," says Young. "But sometimes I'm a bit of a classical doodler on the quiet."

"The riff started out as a one-handed thing I came up while doodling around with hammer-ons and pull-offs one day. I kind of liked it, so I put it on tape. When I played it to Malcolm, he said, 'That's kinda cute—not bad for the little fella!' That led us to writing 'Thunderstruck.' When we recorded that riff though, I ended up picking every note because it just sounded more even that way."

"Because the whole intro to 'Thunderstruck' is played on just the B string, we taped up all the other strings when I recorded it so they wouldn't make any unwanted noise," Angus adds. "That's a trick I got from my other brother, [producer] George. We were recording with him, and he said, 'Look, that string's rattling and you're not even using it. Take the fuckin' thing off or tape it up!'"

Moderately $\text{♩} = 132$

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Inventing the SHEEP



By Andy Aledort

HOW TO SOLO LIKE ANGUS YOUNG, JIMMY PAGE AND TONY IOMMI.

REGERDED BY MANY as the three most vital purveyors of pure hard rock/heavy metal sonic evil, AC/DC's Angus Young, Led Zeppelin's Jimmy Page and Black Sabbath's Tony Iommi have each forged a distinct, instantly recognizable guitar style and sound. After more than three decades of dedicated service, all three players continue to influence countless up-and-coming metalheads the world over, and an in-depth study of each guitarist's distinct musical personality is mandatory for any aspiring hard rock player.

Young, Page and Iommi share a few similarities in their respective crafts. All three have relied on Gibson solid-body/dual-humbucker-style guitars for the majority of their careers, inspiring signature models of their respective axes: Angus Young has favored Gibson SG-type guitars and has his own Gibson signature model; Jimmy Page is most closely associated with the 1959 sunburst Les Paul, replicated in limited quantity by Gibson (with a retail price of more than \$20,000); and Tony Iommi's long association with the '61 SG led to the creation of the similarly designed Gibson Tony Iommi model (as well as the custom-made SG-type Patrick Eggle and JayDee models that Iommi also uses). When soloing, all three guitarists most often use the bridge pickup.

Armed with their respective axes, the three defined the sound of metal in the late Sixties and early Seventies by relying on specific amplification: Jimmy Page favors Marshall SLP-1959 100-watt amps modified with KT-88 tubes, while also employing Voxes, Hiwatts, Fender Super Reverbs and Orange amps. Angus Young has generally used Marshall 100-watt "Plexi" models along with JTM-45 "Plexis."

Iommi is also known for his use of Marshall and Orange gear and has long been a fan of Laney amplification; he even has his own Laney 100-watt signature amplifier.

Another commonality among the three guitar gods is their choice of scale for soloing. In the spirit of their American blues guitar heroes, all three rely most heavily on the minor pentatonic scale. **FIGURE 1a** shows the A minor pentatonic scale (A C D E G) played in fifth position; **FIGURE 1b** shows the same scale as played in an extended pattern that traverses the neck from the third fret to the 12th. The root notes are circled in each figure; once you have become familiar with these fingering patterns, be sure to move them to all other keys.

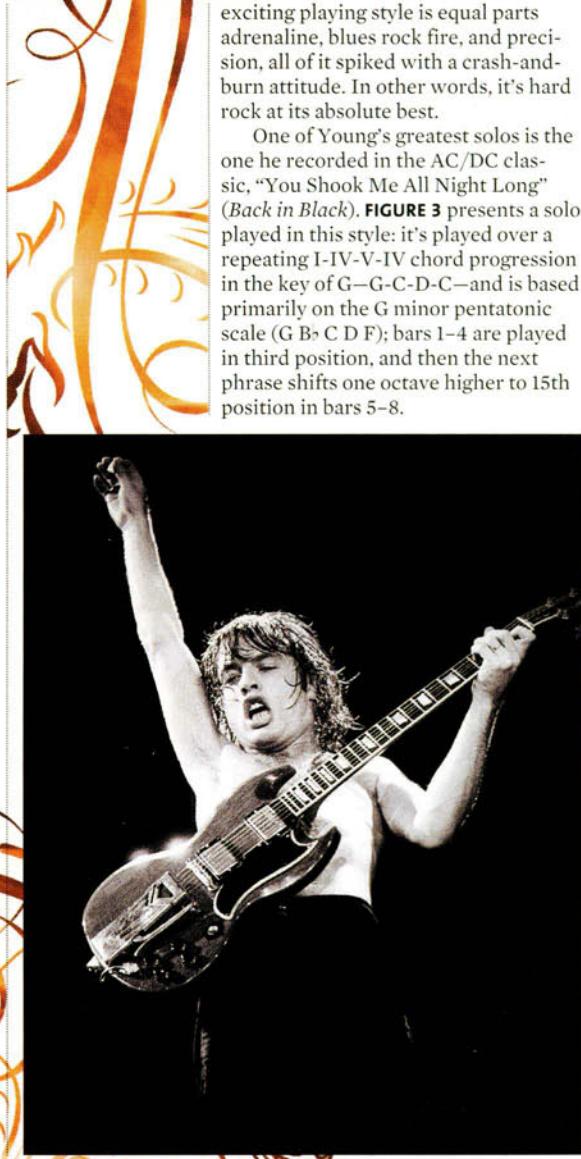
Let's now look at these two patterns one octave and 12 frets higher: **FIGURE 2a** depicts A minor pentatonic played in 17th position while **FIGURE 2b** shows an extended pattern that spans the 15th–22nd frets, ending with a whole step bend from D to E. Young, Page and Iommi all cover the highest reaches of the neck in many of their solos, so be sure to practice the minor pentatonic scales in every key and all over the fretboard.

ANGUS YOUNG

With his comedic schoolboy outfit and hyperenergetic stage antics, Angus Young has been both celebrated and reviled for his over-the-top persona. But in truth, he is simply one of the greatest rock soloists ever. His intense,

exciting playing style is equal parts adrenaline, blues rock fire, and precision, all of it spiked with a crash-and-burn attitude. In other words, it's hard rock at its absolute best.

One of Young's greatest solos is the one he recorded in the AC/DC classic, "You Shook Me All Night Long" (*Back in Black*). **FIGURE 3** presents a solo played in this style: it's played over a repeating I-IV-V-IV chord progression in the key of G—G-C-D-C—and is based primarily on the G minor pentatonic scale (G B♭ C D F); bars 1–4 are played in third position, and then the next phrase shifts one octave higher to 15th position in bars 5–8.



The figure begins with a whole-step bend from C to D on the G string that is sustained and played with vibrato for three beats. Use your ring finger to fret the note and both your ring and middle fingers to push the string, with the middle finger one fret behind the ring finger. This two-finger bending technique is known as *reinforced fingering* and is used extensively by Young as well as Page and Iommi.

The first note in FIGURE 3 is a prime example of Young's signature *bend vibrato*: upon bending the string with the ring and middle fingers (the index finger may also be used to help push the string for additional strength and support), the bend is then repeatedly released partially—somewhere between a quarter step and a half step—and restored to a whole step ("full") in quick, even rhythm. When executing this type of bend vibrato, you'll find that it helps to push your fret-hand thumb against the top side of the neck, as this provides leverage for the fingers that are pushing and releasing the string. Young's vibrato is relatively fast and not very wide and will require practice and keen listening to emulate authentically.

The C-to-D bend is followed with an index-finger barre across the top two strings at the third fret, and in bar 2 the pinkie frets F (second string/sixth fret), followed by the same reinforced ring-finger bend and release on C (third string/fifth fret). At the end of bar 2, after fretting the G note, roll the tip of the ring finger from the fourth string over to the fifth string and then back. This "finger roll" may take some practice to get used to, but it's a very useful technique that is worth learning.

What makes a solo like this great is its simplicity and melodic quality. Each idea is balanced against the next in an effortless way, and the overall result is a memorable solo that one could easily sing—an earmark of every great hard rock guitar solo.

Beginning in bar 5 of FIGURE 3, the second half of the solo relates to the first half in that it also leads off with a sustained bend, this time from a high F, the flattened seventh, to G, the root note, which is shaken in a similar manner. When playing minor pentatonic licks like these in high positions, many blues, blues rock and hard rock players adopt a three-finger approach—index-middle-ring—for the majority of their licks, presumably because of the closeness of the frets. Young, however, chooses to use his pinkie in many of his licks, regardless of his fretboard position.

I wrap the solo up in bar 8 by switching to a riff based on G major pentatonic (G A B D E). A staple of blues soloing is to alternate between the "sweet" sound of major pentatonic and the darker sound of minor pentatonic, and Young does just this in many of his solos.

Another great example of Young's masterful soloing can be heard on the

FIGURE 1a A minor pentatonic in fifth position



FIGURE 1b A minor pentatonic, extended position



FIGURE 2a A minor pentatonic in 17th position

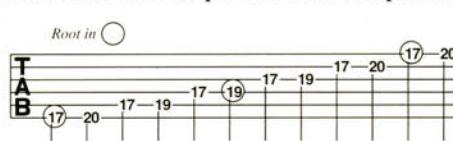


FIGURE 2b A minor pentatonic, extended position

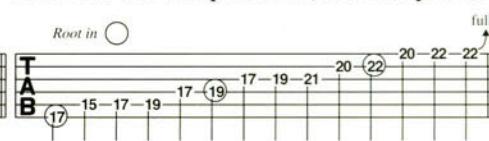


FIGURE 3

Moderately $\text{♩} = 126$

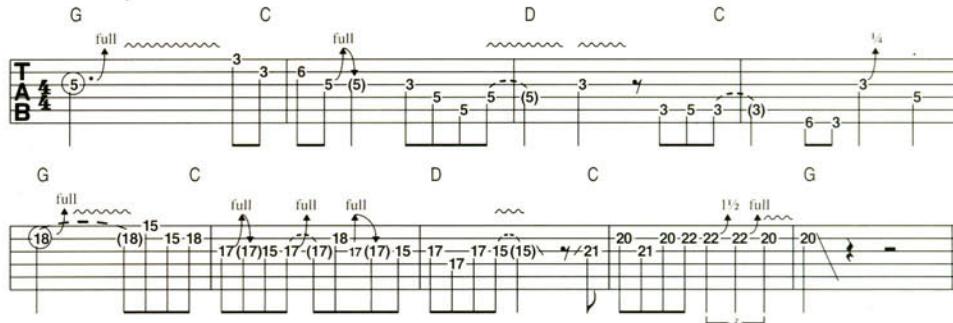
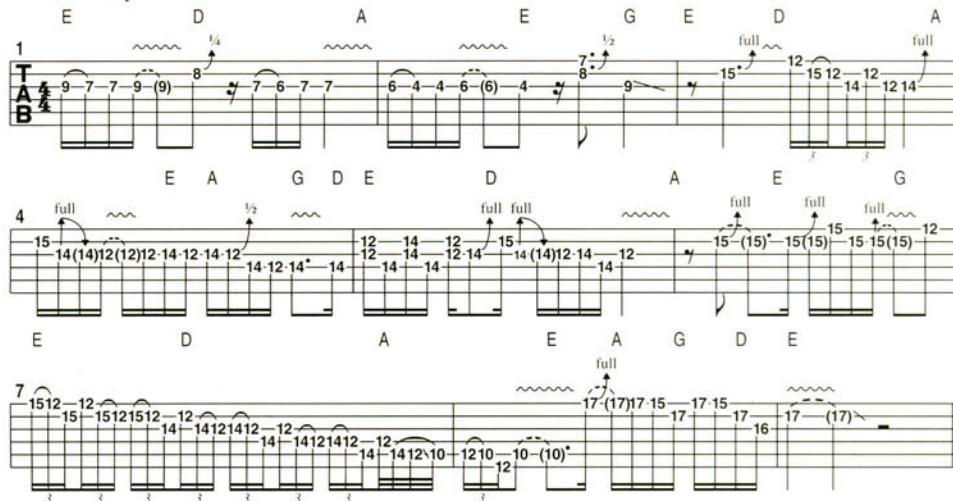


FIGURE 4

Moderately $\text{♩} = 94$



title track to *Back in Black*. FIGURE 4 shows a solo played in a similar style. This example is played over a simple repeating chord progression in the key of E: E-D-A (I-bVII-IV). The majority of the solo is based on the E minor pentatonic scale (E G A B D), although I begin with a phrase that incorporates notes from the E Dorian mode (E F# G A B C# D) by including the sixth, C#.

The placement of this pitch is critical in relation to the accompanying chord progression, as it lands on the A chord, and C# is the major third of A.

Like FIGURE 3, the goal with this example is to illustrate Young's clear sense of melody and melodic development: FIGURE 4 begins with a "hooky"

phrase that is developed by descending the G string in a similar manner across the first two bars. At bar 3, I jump up to the 12th-position E minor pentatonic "box" pattern, beginning with a high D-to-E bend and vibrato that is sustained through the first two beats of the bar, followed by a fast phrase based on descending 16th-note triplets. The solo then stays rooted in 12th position through the remainder of bar 3, all the way to the end of bar 7. As with the high-position pentatonic licks in the previous example, the majority of these licks may be played comfortably with three fingers.

Particularly noteworthy is the classic lightning-fast blues/rock/metal run that spans bar 7 of FIGURE 4: based

entirely on descending 16th-note triplets, the run begins with a pull-off from a high G (first string/15th fret) to E (12th fret) followed by D (second string/15th fret). The next 16th-note triplet starts one note lower, on E, and is followed by a pull-off from D to B (15th fret to 12th fret). The pattern of starting one note lower with each subsequent 16th-note triplet and using pull-offs wherever possible is repeated throughout the run.

As the solo develops, analyze each beat and notice how the progression of the lines contributes to the overall phrase. Young is a master of "phraseology," a skill/gift that lends an almost effortless quality to his solos and the feeling of constantly pushing the music forward and telling a story.

JIMMY PAGE

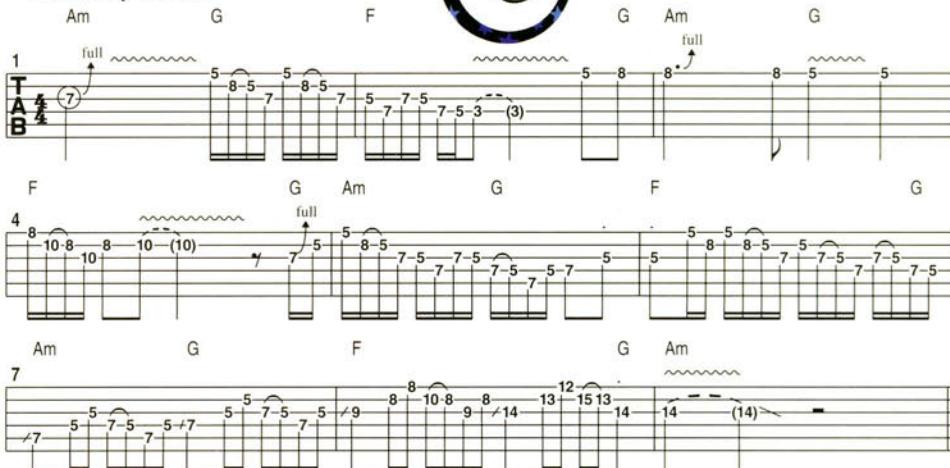
Jimmy Page was inspired by many of the same American blues guitar heroes as his British blues/rock contemporaries Eric Clapton, Jeff Beck and Peter Green. These heroes include the three Kings—Albert, B.B. and Freddie—as well as T-Bone Walker, Buddy Guy and Otis Rush. Page was also equally influenced by the fiery intensity of rockabilly guitarists Cliff Gallup (Gene Vincent and the Blue Caps) and Scotty Moore (Elvis Presley), as well as the futuristic daring of Les Paul. A student of many different styles of guitar playing, Page always combines in his solos a well-balanced structure and sense of melodic development with true depth of feeling. His progressive approach to soloing has pushed the nature of blues/rock guitar to previously unimagined territory.

FIGURE 5 is an eight-bar solo representative of Page's improvisation style. It's played in the key of A minor over a repeating Am-G-F (i→VII→VI) chord progression. The majority of the solo is based on A minor pentatonic (A C D E G), beginning in fifth position with a D-to-E bend on the G string. This note is bent and shaken using the same reinforced fingering and thumb leveraging techniques described earlier in reference to **FIGURE 3**.

This initial bend is followed by a stream of cascading 16th notes played across the next four beats on the top three strings, with notes quickly alternating between either the fifth and seventh frets or the fifth and eighth frets. Through the majority of this solo, a balance of eighth and 16th notes is achieved, giving the solo a forward-leaning quality as each phrase flows

FIGURE 5

Moderately ♩ = 102



seamlessly into the next.

Over an F chord in bars 2, 4, 6 and 8, I occasionally incorporate an F note into the A minor pentatonic-derived lines in order to clearly relate the solo line to the backing chord progression; this approach is a Page trademark. Adding this one note also serves to broaden the solo beyond the strict blues territory while also strengthening the melodic quality of the licks.

Bar 5 begins with a descending run wherein a stream of 16th notes are phrased in two six-note groups that form an interesting *melodic contour*. A similar phrasing approach is used

in bar 6 with successive four-note descending groups. The solo develops interestingly and builds to a climax in bars 7 and 8 with a repeated melodic "shape" that ascends the A minor pentatonic scale in seven-note phrases, starting from either the root note or the fifth each time.

While this may sound overly analyzed, in truth it is the application of these melodic phrasing techniques that gives the solo its clear sense of structure, which is a hallmark of all of Page's best lead work.

TONY IOMMI

As the progenitor of the heaviest of heavy metal, Tony Iommi set high standards for the writing of demonic-sounding riffs while he simultaneously created the template for the heavy metal soloing of future generations.

As a teenager, Iommi, a left-handed player, was the victim of an unfortunate accident in which he lost the tips of his right hand's middle and ring fingers while working in a sheet metal factory. Discouraged but not defeated, the resourceful guitarist devised plastic covers made from bottle caps to wear over those fingertips. In later years, he would wear custom-fitted leather finger protectors. Iommi also switched to using super light-gauge strings: .008, .008, .011, .018w, .024 and .032, which are much easier to fret and bend than a standard set of .009s or 010s.

In its earliest days, Black Sabbath tuned to concert pitch, but soon after Iommi began tuning his strings down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭) and subsequently tuned down even further by one and a half steps (low



to high: C# F# B E G# C#), all the while continuing to use very light strings.

A signature element in the characteristically dark vibe of Iommi's solos is the incorporation of minor modes. In his outro solo for "War Pigs" (*Paranoid*), Iommi utilizes the E Aeolian mode (E F# G A B C D) along with E minor pentatonic (E G A B D). FIGURE 6 illustrates a solo played with a similar approach.

Within the key of E minor, the chord progression simply alternates between Em and D, and in his solo, Iommi ties his licks squarely to the chord progression with the use of chord tones that relate to each specific chord. Bars 1–4 of FIGURE 6 demonstrate this approach by favoring the notes E and G, the root note and minor third, respectively, over Em, and the notes D and F#, the root and major third, respectively, over D. The additional notes and overall phrasing serve to fill in the space and effectively set up the incorporation of these shifting chord tones (also known as *guide tones*).

Another key aspect of Iommi's soloing style that FIGURE 6 demonstrates is the intensity of both the pick attack and vibrato. Iommi's playing is well-loved for its aggressive power, so lean into the lines with both hands, and listen closely to his recorded works to get a clear picture of and feel for his playing style.

Beginning on beat two of bar 5, I repeatedly bend E, third string/ninth fret, up one and one half steps (the equivalent of three frets) to G. When performing "overbends" like this, it's even more important to harness the strength of at least two fingers, the ring and middle, if not three (the ring, middle and index). This is followed in bar 6 by fast whole-step bends that alternate with hammer-on/pull-off combinations between the seventh and ninth frets on the G string. This is a challenging lick that will take a bit of slow practice to master.

In the second half of bar 7, I borrow a signature phrasing technique of Iommi's, with a 16th-note run that descends the E Aeolian mode in three-note groups on a single string, using pull-offs and finger slides. This type of line serves to add both rhythmic and melodic interest to a pentatonic- or mode-based solo.

FIGURE 7 offers another example of soloing in Iommi's style, this time incorporating the detuning of one and one half steps. (All notes and chords sound in the key of C# minor, one and one half steps lower than written.) This example demonstrates Iommi's penchant for using fast hammer-ons and pull-offs within repeated short phrases, as he does on his solo in "Supernaut" (Vol. 4).

The solo is based entirely on the E minor pentatonic scale, played in 12th position, and begins with a repeated phrase that starts with a quick hammer/pull on the first string from the

12th fret to the 15th, followed by D, second string/15th fret. This sequence is played four times through bar 1, and bar 2 consists entirely of trills in 12th position. (A trill is executed by quickly alternating between two notes, usually using hammer-ons and pull-offs in combination.)

Bars 3 and 4 are similar in that both feature fast phrases based on 16th-note triplets; in bar 3, note bursts are performed with hammer/pulls on the D string, and in bar 4 the hammers occur on the G string. Bars 5 and 6 offer an example of the "threes on fours" concept—16th notes phrased in groups of three—and bars 7 and 8 wrap up the solo with fast hammer/pulls, played in 16th-note triplets, that traverse the strings, moving from high to low.

In all of their solos, Young, Page and Iommi combine well-structured melodic ideas, solid execution and spirited performance—essential factors in any great, memorable guitar solo that you should strive to achieve in your own solos. ■

FIGURE 6

$\text{♩} = 88$

Em D Em
D Em D Em
Em D Em

FIGURE 7

Moderately $\text{♩} = 120$

E5 D5 E5 D5 E5 D5 E5 N.C.(A)
E5 D5 E5 N.C.(A)





PHOTOGRAPHS BY DALE MAY

FALL OUT BOY WERE 2005'S HOTTEST NEW ACT, BUT FOLLOW-UPS ARE HELL. PATRICK STUMP, JOE TROHMAN AND PETE WENTZ TELL HOW THEY'LL SURVIVE THE DREADED SOPHOMORE SLUMP WITH THEIR LATEST RELEASE, **INFINITY ON HIGH**. BY JOE BOSSO



"We didn't choose music;

it chose us," says Fall Out Boy singer/guitarist Patrick Stump. Cherubic and slightly disheveled in his rock-star-dressed-like-a-bike-messenger finest, Stump radiates a low-wattage, shy affability. He flops down on a couch in New York City's Go Studios, where we're to conduct an interview and photo shoot. Fellow guitarist Joe Trohman, a wiry, agreeable sort, sprawls next to Stump and echoes his sentiments: "Music was our only way out of a mundane life. Thank God it worked. If it didn't, we'd probably be working, you know, regular jobs."

Barring some future Tara Reid-like coke habits or the chance that they hire Wesley Snipes to prepare their tax returns, the members of Fall Out Boy won't be manning a Wendy's drive-through window any time soon. Their major-label debut, 2005's *From Under the Cork Tree* (Fueled by Ramen/Island/Def Jam Recordings) has sold more than three million copies on the strength of the cheeky, furiously upbeat pop-punk-meet-emo hits "Sugar, We're Goin' Down," "Dance, Dance" and "A Little Less Sixteen Candles, A Little More 'Touch Me'." The album also defined the Fall Out Boy signatures: razor-sharp melodies, gusts of growling guitars and irresistible call-and-response choruses, topped off with snarky, au courant put-downs and concision-challenged song titles (try "I Slept with Someone in Fall Out Boy and All I Got Was This Stupid Song Written About Me" on for size).

More significantly, *Cork Tree* proved that MySpace buzz and AIM-chattering could translate into Top 40 supremacy. "That was the sweetest aspect of our success," says Stump. "Seeing our fans grow with us in this new way, from our early shows and our indie records; and then having them dialogue with each other on the internet when we put out *Cork Tree*. It's a time in my life that'll never happen again. When you think about it, the odds were so against us."

They were just a bunch of disillusioned, post-adolescents when they formed in Wilmette, Illinois, in 2001. Bassist Pete Wentz, already something of a big wheel in the hardcore circles for playing in bands like Racetrack, was majoring in antidepressants and minoring in political science at DePaul University when he befriended the metal-crazed Trohman. Putting together yet another band that went nowhere wasn't high on Wentz's list of things to do, but something about Trohman gave him a hunch that this band could be different. Trohman then enlisted Stump, a basement-band vet whose tastes ran more Big Bill Broonzy than Big Black. They dubbed themselves Fall Out Boy (the name is derived from a superhero sidekick on *The Simpsons*) and, accord-



Joe Trohman (left) and Patrick Stump

AXOLOGY

GUITARS (Stump) Gibson SGs and Les Pauls of various models and vintages; (Trohman) Washburn Joe Trohman Custom Damn Idol; (Wentz) Fender Squire P-Bass Pete Wentz

AMPS (Stump) Krank Revolution 1, Vox AC30, Mesa/Boogie Rectifier 4x12 cabinets; (Trohman) Bogner Uberschall, Mesa/Boogie Rectifier 4x12 cabinets; (Wentz) Fender TBP-1 through a Fender MB1200 amp, Fender 810PRO bass cabinet

STRINGS (All) Dean Markley

ing to Stump, "proceeded to mess things up until we got them right."

After a few uninspired attempts at writing together, Stump and Wentz decided to concentrate on their individual strengths. For Stump, that meant chords and melodies; for Wentz, a budding poète maudit (that's French for "grumpy intellectual"), it was words—tens of thousands of them, in fact, all scrawled in journals for Stump to pour over and make sense of. "That's when things started clicking," says Stump. "The tunes started getting stranger—and better."

They issued a quickie indie album, *Fall Out Boy's Evening Out with Your Girlfriend*, added straight-edge drummer Andy Hurley to the mix ("we'd been after him for some time," says Stump) and set about playing any place that had electricity. Almost immediately, a scene began to swirl around the band, but it was Fall Out Boy's shows at the Knights of Columbus Hall in nearby Arlington Heights that created a happening. Kids went ape shit for the group with the funny name and the hypersonic, cynical songs. The intensity of the crowds was infectious, and the band gave as good as it got. Wentz,

a high-school soccer hotshot, bent it like Beckham during these shows, leaping and diving around the stage like a man possessed.

"Watching Pete get into it at the Knights of Columbus Hall was amazing," says Trohman. "It was the weirdest thing: he went from being Pete the 'kind-of' star to Pete the 'real-life' star. People started to focus on him a lot. At first it was weird, but we're over it now."

As it turned out, Wentz was also in possession of some uncanny business acumen, which came in handy when the band began to fend off advances from A&R weasels. He convinced the band to hold off on signing to a major. It wasn't that he didn't have ascendant notions; it was simply too much too soon, he reasoned. Instead, Fall Out Boy inked a deal with Florida indie Fueled by Ramen and put out the snappy, breakup-with-your-girlfriend-inspired *Take This to Your Grave*. The album sparked an internet brushfire, which quickly grew into

a inferno. Wentz knew how to fan the flames: he posted an uncensored, often confessional, online journal. *Take This to Your Grave* sold more than 300,000 copies, enough for Wentz to finally pull the trigger: the band signed with Island/Def Jam. "Pete definitely knew how to play the cards right," marvels Trohman. "Most bands sign to a major way too early."

There are some people who can hush a room just by entering it, and Pete Wentz is one of those. Tarted up in eyeliner and porcupine hair from an early morning shoot for *Italian Vogue*, he glides in—materializes, really—like the enigma he is: Pete the fashion plate (with his own clothing line, Clandestine Industries, that specializes in hoodies and white belts); Pete the talent scout (with his own label, Decaydance, home to the twenty-something stars Panic! at the Disco); Pete the band figurehead and spokesman; and Pete the trouble magnet and tortured artist, hopelessly profligate with his curses.

In 2005, Wentz overdosed on the anti-anxiety drug Atavan, which led to rumors that he had been attempting suicide. "No way was I trying to kill myself, far from it," says Wentz. "I was

MODERN Maturity

ON THEIR NEW ALBUM, GOOD CHARLOTTE ARE OUT TO PROVE THAT EVEN THE MOST POPPY PUNK BAND CAN GROW OLD GRACEFULLY. BY ALAN DI PERNA

"THE TITLE OF our new album is *Good Morning Revival*, and it really does feel for us like a brand-new start," says Good Charlotte guitarist Benji Madden. "What do you do on your fourth album? We've come to a new place as a band."

But fans of the old Good Charlotte need not despair. *Good Morning Revival* is full of the catchy pop-punk melodies that singer Joel Madden has always dispensed so effortlessly. Brother Benji and co-guitarist Billy Martin are as terse, crunchy, rhythmic and hooky as ever in their dual six-string assault, and bassist Paul Thomas ably holds down the low end.

But there's something new in the sound: keyboards, manned by Martin himself. The songs on *Good Morning Revival* are brimming with propulsive electro sequences, deep atmospheric synths and moody piano chords. The net effect is heavily reminiscent of Duran Duran and the KROQ Eighties, not to mention more recent Eighties revivalists like the Killers and the Rapture.

"Seeing a band like the Killers, who we like a lot, definitely inspired us," says Benji. "We pay attention to what's going on in music, but we always try not to follow and to do our own thing. Because if you follow, you never catch up."

"It's a very guitar-oriented record," Martin says of the disc. "And I'm still a guitar player mainly."

Good Charlotte broke big as part of the late-Nineties pop-punk boom. They toured hard and released three albums in six years, during which time identical twins Benji and Joel gained

additional notoriety by serving as the heartthrobs hosts of MTV's *All Things Rock*. But the hectic pace began to take its toll as Good Charlotte completed their 2004 album, *Chronicles of Life and Death*: drummer Chris

a hiatus after touring for *Chronicles* was completed. During the break, the Madden brothers got into DJing at clubs and parties. That opened them up to an entirely new type of musical experience. "We

touches to *Chronicles*, and played keyboards as well as guitar during that album's tour. "Playing keyboards onstage every night for two years, I really got comfortable with the instrument," says Martin. "And then this

drummer and he brings a different vibe."

To make *Good Morning Revival*, Good Charlotte teamed up with producer Don Gilmore, who's helmed releases by Pearl Jam and Linkin Park, among others. "Don did our first record [2000's *Good Charlotte*]" says Benji. "And we were like, 'Let's take it back to square one.' It felt like a revival, really. It felt just right."

But neither producer nor



from left: Billy Martin, Benji Madden, Joel Madden and Paul Thomas

Wilson had developed a serious drug problem and left the band shortly after the record's completion.

"It was the first time we'd ever seen somebody totally submit their life to drugs, to the point of helplessness," says Benji. "It's very painful and confusing to watch your friend destroy himself—to go from having a house, a car and a career to having nothing at all. And to reach out and reach out, but he still slips away. It was a hard time for the whole band."

Good Charlotte took

really enjoy watching people dance," says Benji. "And I realized that, looking back to older periods of rock and roll, dancing was a big part of it. And as rock and roll progressed, dancing became slam dancing, and slam dancing became moshing, and then it just became jumping around. So we wanted to introduce that dance element back into the rock and roll we play."

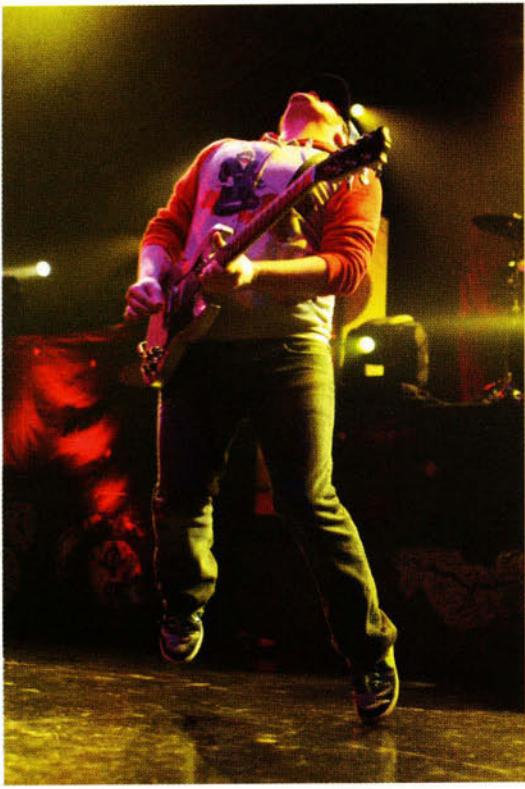
Coinciding with this development, Martin was becoming proficient on keyboards. He had contributed a few ebony-and-ivory

time everybody was like, 'Hey, do more keyboards on the new record.' So it really took on this electronic kind of sound, which I'm pretty excited about."

As a final piece of the puzzle, Dean Butterworth fell into place as Good Charlotte's new drummer. "Dean definitely influenced the sound of the new record," says Joel. "He's not a pop-punk drummer; he's played with Morrissey and Ben Harper and he's done studio work on the new Used record. He's played on a million records. He's a great

band were interested in rehashing past triumphs. "Don's vision was the same as ours," says Joel. "We wanted to make a Good Charlotte record that makes people go, 'Wow, that's Good Charlotte? That's fresh!'"

Gilmore proved a tough critic of the songs that band members began to write for the new album. "This time we came up with maybe 60 or 70 songs, which is more than we've written for any album in the past," says Martin. "We went in (continued on page 92)



just stressed out and I made a mistake." It wasn't the first time he would draw unwanted attention to the band, and the humdinger was yet to come: a year later, Wentz's now-infamous penis pictures made Fall Out Boy global superstars, for all the wrong reasons. The photos—eyeball-searing shots of Wentz, schlong in hand (hey, now!)—were self-portraits intended for a (now ex-) girlfriend, but when they were mischievously hacked out of Wentz's Sidekick and splashed across the internet, the situation—well, it erupted.

"It was a really messed-up experience," groans Wentz. "The pictures were everywhere in a day—porn sites, you name it. The media had a field day with me." The contretemps chastened Wentz, but the band closed ranks around their bassist and friend. "What are you going to do?" says Stump. "Pete's Pete. Take him or leave him—and we take him."

There's nothing like getting lost in a great album to make one forget about penis pictures (well, almost), and *Infinity on High* does the job. It's a tight, cogent affair, and the band blows through its 13 cuts like Briana Banks through a wrestling team. Produced by longtime "fifth Fall Out Boy" Neal Avron (who

helmed *Cork Tree*), with R&B hitmeister Babyface handling two cuts, the album shows a band bravely refusing to surrender to success-induced stasis, and rocking with winsome authority. But *Infinity on High* doesn't pummel you in the solar plexus; it's more invigorating than that—more transporting. The band's playful, erratic sense of rhythm comes at you like a cool breeze. The hardcore-style guitars envelope, rather than crush. But the real revelation is Stump's vocals: he's shed the last vestige of emo in his voice—the affected "yelping" style of singing that has become predictable and genre specific—and now, whether expressing naked personal neediness or raging at public

malfeasance, his vocals are gutsy, stirring and convincing.

The album's opener, "Thriller," is at once a stiff middle finger to the band's critics and a love letter to its fans. While rapper (and Def Jam president/CEO) Jay-Z provides a defiant, spoken-word intro, Stump and Wentz can be heard whispering bits from past bad reviews. "This Ain't a Scene, It's an Arms Race" is a delirious mix of double-time punk and *Exxon Valdez*-slick funk. "The Take Over, the Breaks Over" is driven by a Keef-like riff that just won't quit—another nod to Seventies music. "We don't limit ourselves to listening to our contemporaries," says Stump. "There's so much to be gleaned from other eras." Proving

THE TABLOID INTERNET CRAP, THE PENIS PICTURES—I TUNE IT OUT.
—PATRICK STUMP

this point, Stump sounds positively Elton John-ish in his elegiac piano accompaniment to the ballad "Golden." It's a rare moment in which the band comes up for air, and the song's haunting beauty takes root in the thicket of your senses.

As always, Wentz's lyrics—a hodgepodge of solipsisms and musings on love, modern society and metaphysical concerns—will invite innumerable analyses, interpretations and internet smack downs. As evidenced by titles such as "I'm Like a Lawyer with the Way I'm Always Trying to Get You Off," his elegant ear for the absurd hasn't dulled. "Fun titles are just one way of being different," says Wentz. "But none of it would matter if the band didn't deliver."

GUITAR WORLD You're one of the few rock bands in recent years to go triple Platinum. Any theories?

PATRICK STUMP When *Cork Tree* came out, we were at the tail end of all those one-dimensional, third-genera-



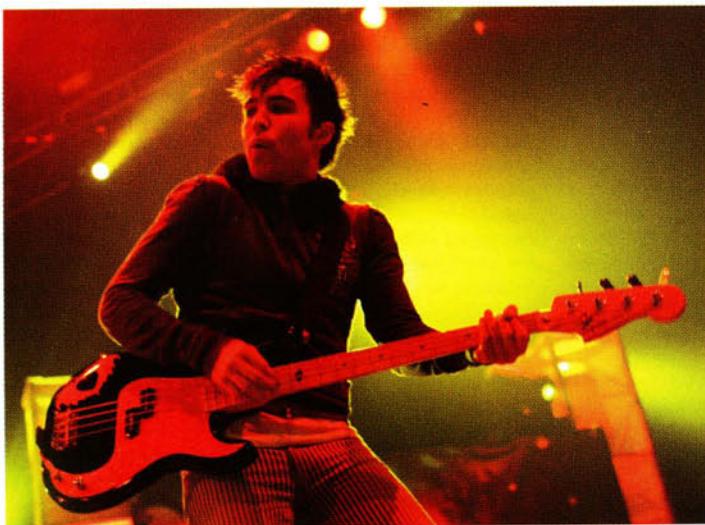
tion rap-rock bands and crappy boy bands. For us to sell a lot of records was like validation for being legitimate.

JOE TROHMAN Plus, we have great fans. We built a very strong relationship with them from the indie records we put out and all the touring we'd done. I remember *Cork Tree* came out the same day as the last Limp Bizkit record, and to see us debut at No. 9 while they went...you know, *the other way*...you could sense a sea change taking place.

GW Recording a follow-up to a smash is difficult for many bands. Did you feel any added pressure tracking *Infinity on High*?

PETE WENTZ Personally, the last record satisfied all my dreams: I traveled, I went to the Grammys and the VMAs. So, to me, the pressure now was to make real art; a certain kind of purposeful, meaningful album, and yet something the fans could slap on and just go, "Fuck yeah!"

STUMP There's always pressure if you want to feel it. But the second you worry about other people's expectations is the second you can expect failure. Not that we (continued on page 84)





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TOUCH OF EVIL

**Judas Priest guitarist Glenn Tipton gives
Guitar World a private demonstration of his masterful
metal technique on a trio of Priest classics.**

By NICK BOWCOTT

GLENN TIPTON? He's probably the most underrated, slipped-through-the-cracks guitarist in metal history," says Slayer's Kerry King in bemusement. "As good as he is though, he's rarely referenced. Glenn's as innovative as anyone, but he just never seems to get the recognition he deserves. When we did Ozzfest with Priest in 2004, I wanted to get Glenn to tab-out his 'Beyond the Realms of Death' solo and sign it so I could frame it and hang it in my house, but I never got the nutsack to ask him!"

King isn't the only modern metal icon to sing Tipton's praises; the late, great Dimebag Darrell also held him in the highest esteem, once saying, "As far as I'm concerned, Glenn and K.K. [Downing] are the gods of double-guitar axmanship. They both have great tone, unique styles and are real band-orientated players."

With metal-god vocalist Rob Halford firmly back in the fold after a lengthy hiatus, Judas Priest are currently working on their 16th studio album since their debut, *Rocka Rolla*, was released 33 years ago. "It's going to be a really intricate album," says Tipton. "It's a theatrical, metal-musical type of thing based on the life of Nostradamus. It's a collection of different songs that are all joined together into one piece. By its very nature it's enabled us to

go into areas that we would've never ventured before. Anything goes, really! The project is really ambitious, and if it turns out the way we expect it to, it will really be something special.

"We've still got quite a bit of work to do on it, but hopefully it'll come out sometime this year. We intend to perform the album in its entirety onstage, and let me tell you, for the first time in our life as a band we've got some serious rehearsing to do! This is a whole different ballgame, but it's enjoyable stuff."

In addition to his vast Judas Priest catalog, Tipton has a couple of recording projects under his studded belt: his solo album *Baptism of Fire* (first released in 1997 and reissued in 2006 with two bonus tracks)



FOR THE FIRST TIME IN OUR LIFE AS A BAND WE'VE GOT SOME SERIOUS REHEARSING TO DO.



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and *Edge of the World* (recorded at the same time as *Baptism* and released in 2006), on which he collaborated with two late legends of the rock world, drummer Cozy Powell and bassist John Entwistle.

"Basically, you have to pose the question: 'When you're in a band like Priest, why would you want to do a solo album?'" says Tipton. "In my case, there were three factors: First, at the time there was no Judas Priest, and Priest is my first love; second, it's good to work with other musicians; and third—and I think this is the main reason—is that I felt I could explore areas on an individual level that I couldn't with Priest. So while you'll find some similarities to Priest—obviously because I'm one of the writers in the band—you'll also see a character that is probably my individual self, as opposed to the collective that is Judas Priest."

Tipton recently invited *Guitar World* to conduct an exclusive, private lesson with him at his home studio in England, located in a picturesque, secluded area in the very heart of the Worcestershire countryside. We wasted no time getting him to show us how he plays a few classic Judas Priest riffs. First up is the instantly recognizable intro to one of the band's biggest hits, "Breaking the Law" (FIGURE 1). Why is this riff so special? "Because it's simple and hits you straight away; that's the beauty of it," says Tipton. "It really is such a simple riff, and I almost feel a bit embarrassed showing people how to play it because a six-year-old could play it!

"If you're having a problem writing a

song and it's taking too long, then something's not quite right," says Tipton. "Both 'Living After Midnight' and 'Breaking the Law' were written within an hour. Sure, the arrangements may have been fine-tuned later, but the bulk of the song in each case was immediate. It was just there."

FIGURE 1 shows how Tipton and Downing play the intro to “Breaking the Law.” As you can see, the notes are identical, but each guitarist fingers the A notes in bars 3 and 4 differently: Downing (Gtr. 2) plays the A at the fifth fret on the sixth string while Tipton opts for the open fifth string. “When the four of us [Tipton, Downing, Halford and bassist Ian Hill] strum each other’s instruments live, like on the *Rising in the East* DVD, I’ll finger the A note on the low E string,” says the guitarist. “It’s easier to play that way when you’re picking someone



tions show a D5-to-E5 chord change instead of the simpler hammer-on on the D string from the seventh fret to the ninth. "We work in strange ways in this band, and I just see the fretboard in a really weird way," says Tipton. "I can read music on the keyboard but never took that across to the guitar, and I'm actually quite glad I didn't because it means that whatever I do has my own rules. Since I don't really follow any rules, the parts I come up with usually have characteristic twists that I think make the songs and the band unique. I can't pat myself on the back for that though; it's just the way I work."

FIGURE 3 shows the main riff to the Tipton-penned anthem “Hell Bent for Leather,” and **FIGURE 4** shows the classically flavored tapping run that opens his solo in the song. “I don’t know a Phrygian scale from a fish scale,” Tipton jokes. “Thanks to my mother, who was a classical pianist, I grew up surrounded by classical music, and even though I’m not classically trained, it’s embedded in my brain. The run just happened; I was messing around with a bit of tapping over the chord sequence [A5–E5–G5–D5], and those notes naturally came together.” *

FIGURE 1 “Breaking the Law” intro riff (0:00)

N.C.(Am)
Gtr. 1 (Tipton) (the "proper" way)

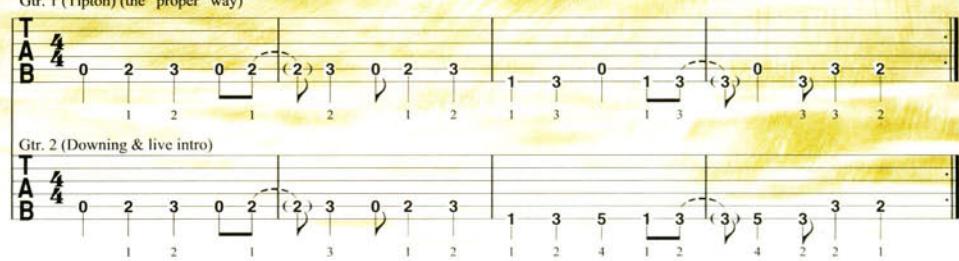


FIGURE 2 “Victim of Changes” intro/pre-verse riff (0:27)

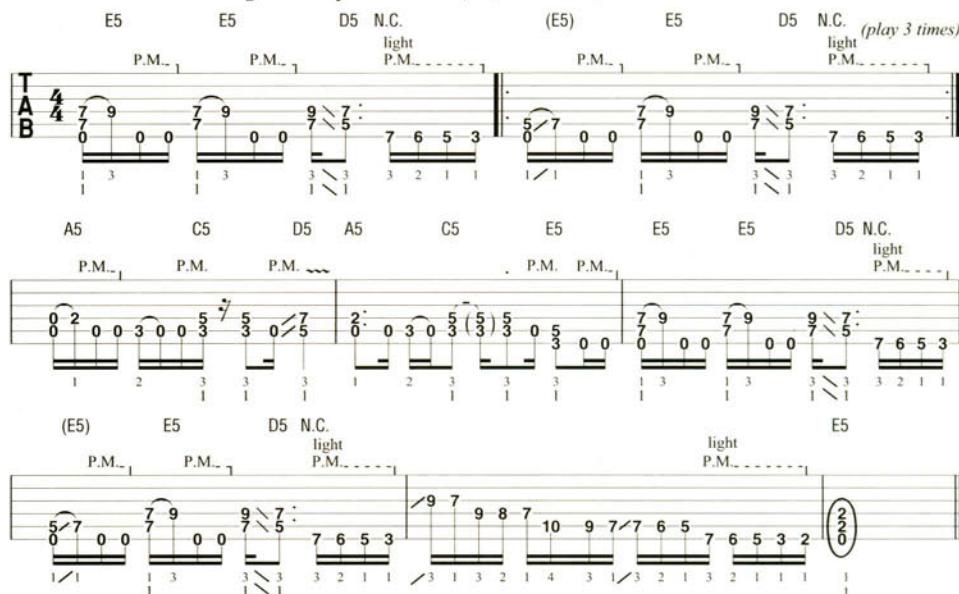
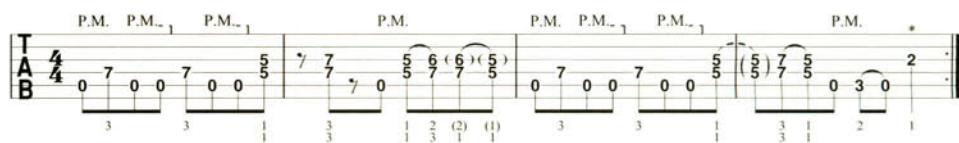
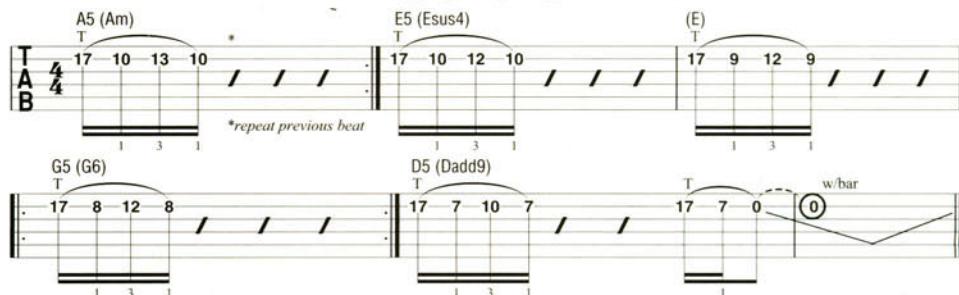


FIGURE 3 “Hell Bent for Leather” verse riff (0:14)



**Note: on slow version,
Glenn plays this note at the
seventh fret on the D string*

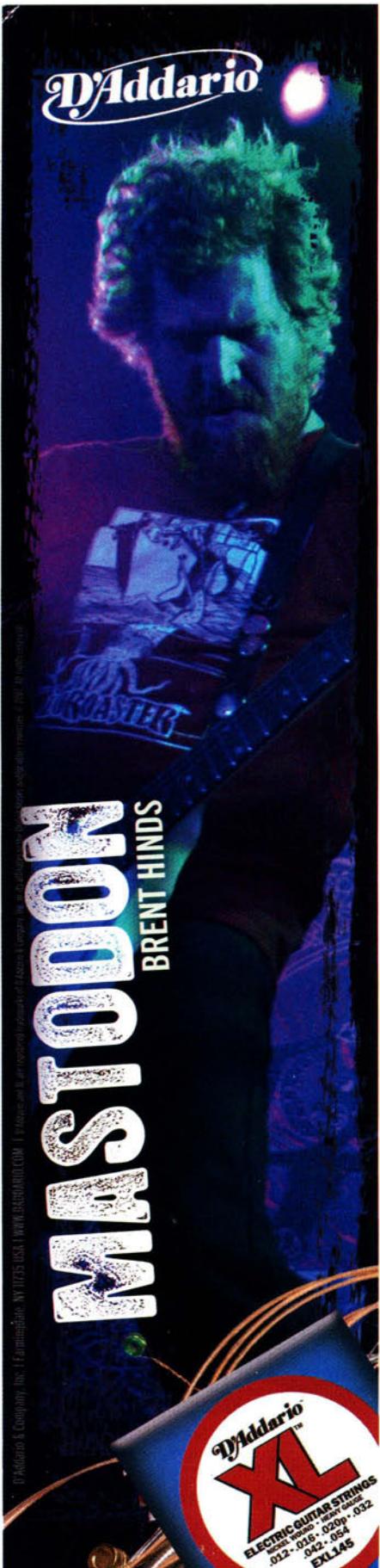
FIGURE 4 “Hell Bent for Leather” classical tapping solo passage (live version)



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FALL OUT BOY (continued from page 84)

don't have big hopes for this album—we want our fans to love it more than anything. Put it this way: We don't sit around second-guessing everything. If you do that, you're bound to make sterile music.

GW The title *From Under the Cork Tree* was inspired by a children's story by [20th century American writer] Munro Leaf [The Story of Ferdinand]. Where did the title *Infinity on High* come from?

STUMP The title refers to one of the letters Vincent Van Gogh wrote to his brother, Theo. Pete found a line in one of them that went: "Be clearly aware of the stars and infinity on high... Then life seems almost enchanted after all."

WENTZ I'm a geek, so I read a lot. I got turned on to this book on Van Gogh and started reading his letters, which gave me so much insight into him as a person. I just loved those three words: "infinity on high." Talk about short, sweet, yet mysterious. I try to comb through odd sources for lyrical ideas. Lately, I've been reading a lot of [French writer and physician Louis-Ferdinand] Céline. I'm really into France in the 1920s and writers like Henry Miller.

GW The bulk of the record is produced by Neal Avron, who produced *Cork Tree*, but Babyface worked on two cuts. How did that come about?

STUMP [laughs] At the end of the last tour, Pete and I tossed around names of producers. We had this crazy, wildest-dreams wish list: Quincy Jones, Babyface... That's how high we were shooting, you know? Then one day Pete did an interview and just blurted out, "Yeah, we're working with Babyface."

WENTZ And word got back to Babyface—you know, like, "You're working with Fall Out Boy?" And he was like, "Uh, yeah, I guess I am." [laughs] It was my Jedi Mind Trick. And it worked!

STUMP Working with Babyface was great, but man, he pushed me *hard* on the vocals. It was like singing boot camp at times. He helped me to hit a performance level that I never attempted before—a fuller style of singing. The guy's worked with some of the greats, so he knows what he's doing. Not that *I'm* one of the greats... [laughs]

GW But you have come a long way. You've lost the "emo yelp" in your voice; you're singing more from diaphragm and less from the throat.

STUMP First off, I started as a drummer; I never intended to be a singer—things just worked out that way. When I switched to guitar, I had to start singing. At first, I didn't take it very seriously; I do now. I've recently gotten into Nat King Cole, Ray Charles and Johnny Gill from New Edition. To me, R&B singers are the most emotional. What I love about them are their nuances. It's the same with guitarists: when I picked up the guitar, I gravitated toward guys like Joe Pass. Now, Joe Pass could certainly play incredibly fast runs, but he had such taste and economy of style; he didn't always blaze.

GW Good, let's talk guitars. Pete, who first did it for you?

WENTZ I first got into Guns N' Roses. I know that'll sound weird to people, but seriously, Duff's an amazing bass player. Very underrated. He's the reason I picked up the

bass. I saw him on MTV, lookin' so cool and dangerous, and I thought, Who wouldn't want to be him? [laughs]

GW And Joe, I understand you're the resident metalhead.

TROHMAN [laughs] Absolutely! Hammett, Dime, Kerry King—those are my guys. Their stamina just kills me. I'm not a bad shredder—I can do the runs and harmonics—but I'm nowhere in the same zip code as Dime. Who is?

GW What's interesting, Joe, is the absence of shredding on your records. Do you feel as though the band holds you back as a musician?

TROHMAN Our songs would sound silly if I tried to play like Dime or Hammett. So, no, I don't think the band holds me back. If anything, I've learned a lot about staying in the pocket.

STUMP The fact is, we are holding back, and that's why our music has power. You can feel the tension. It's like rockets ready to blast off.

TROHMAN What's funny is, the only literal guitar solo on the new record is in the song "The Take Over, the Breaks Over," and we had our friends play it. Ryan Ross from Panic! at the Disco played the first half, and Chad Gilbert from New Found Glory played the second half. That song is so drenched in guitar anyway, I didn't mind.

GW Let's talk about the band's rhythm guitar sound. It's pretty in your face. Also, tell me about those stop-start cadences, a Fall Out Boy trademark.

STUMP We're a weird band. There's no "rhythm" and "lead" guitarist per se, although I probably do most of the rhythms. What happens is, I'll lay down basic rhythm part, but because I'm a drummer at heart, I don't play traditional rock rhythms; there's lots of little jagged hooks going on where I'm trying to lock in with [drummer] Andy. And then Joe will have these big empty spaces where he'll lay down tons of guitars and Johnny Marr-type atmospheric parts. You put all that together and it becomes *huge*.

TROHMAN And I'm so hardcore metal at heart—I love how the band Quicksand create a "wall of guitars"—so I try to get the biggest sound possible. Sometimes there are eight rhythm tracks on any given cut. Layering is really big with us.

WENTZ I love the sound Joe and Patrick get. It's funny: our song "Sugar, We're Goin' Down" got played on Top 40, and it's a really heavy song; the guitars are massive. But the whole "stop-start" thing you're talking about, that grew out of listening to Quicksand. They had such complex rhythms. So many bands rip off Quicksand nowadays, including us. They were so ahead of their time.

GW Patrick and Pete, you guys remind me of Elton John and Bernie Taupin in that you write your lyrics and music independently of each other.

STUMP The key is trying to fit Pete's words to my music without changing the words too much, and that can be hard. My usual pattern is this: I sit down with a guitar and I start playing till I find a groove, and the second I hear a hint of a melody, I'll grab Pete's lyrics to find something that works. Sometimes there's great lines that just won't fit, and that's because Pete's a more literary writer than a pop songwriter.

WENTZ I'm always trying to fit in too many

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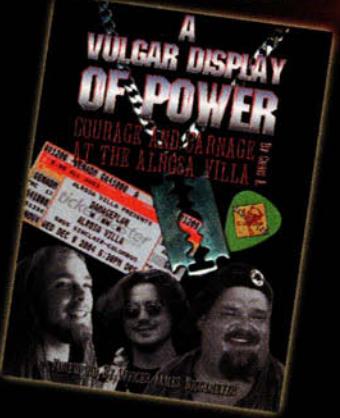
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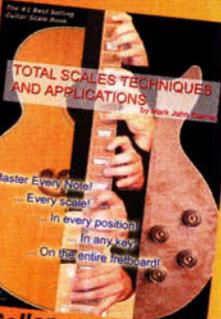


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words, and Patrick is always taking words out. [laughs] Writing separately makes us unique, I think, but it's not easy. It's lonely; we fight; we yell at each other; and there have been times where it's come to blows. It's an intense relationship, even though we're the tightest of friends.

GW Joe and Patrick, let me ask you about Pete. He's such a headline grabber—the penis pictures on the internet and what-have-you. I know you're supportive of him, but do you ever wish he would just cool it?

STUMP [laughs] Not really. Seriously, the only thing we worry about is Pete spreading himself too thin. He takes on so many projects and gets over-tired. But that other stuff—the tabloid-internet crap, the penis pictures—I tune it out. It's not a problem to me.

TROHMAN Those pictures were so not his fault. They got leaked; nothing he could have done would have prevented it.

GW Well, not taking them in the first place might have been the way to go.

TROHMAN Well...yeah. I remember going to Pete's house when the whole thing happened. I hadn't seen the pictures yet, so I was like, "Dude, it's not true, is it?" And he was really bummed out and he said, "Yeah, it's true. There's pictures on the internet."

WENTZ I feel bad for the band at times. I'm a train wreck of a person. Oftentimes I'll do things and say things without thinking of the repercussions. I'd rather people focus on our music rather than, you know...me. But I'm calming down. Pretty soon, people might find me boring.

GW Let's talk about the album. Tell me about Jay-Z's spoken-word intro for "Thriller," where he dedicates the record to the band's naysayers.

STUMP We all decided that if the album was Fall Out Boy's State of the Union, we needed the president to give the address. [laughs] "Thriller" is our most self-referential song. It's our response to people who say the band makes throwaway music. Nothing drives me more bonkers! Anybody who knows me knows that I do this because I love it. I have to do it. Our band isn't some prefabricated crap band designed to make money. Believe me, if all I was interested in was money, I would've gone into real estate.

GW The song "The Take Over, the Breaks Over" has one of those can't-get-it-out-of-your-head riffs.

STUMP That was the idea. I remember reading an interview with David Bowie where he said, "One day I decided to write a song that sounded like the Rolling Stones"—you know, where the riff is the entire song? And that's how he wrote "Rebel Rebel." I wanted to do the same with "The Take Over."

WENTZ I love the song. It reminds me of Journey, where the first half of the song is verse-chorus-verse-chorus, and the second half of the song is one long chorus.

GW Your songs aren't very long. Most don't push the four-minute mark. Is that your punk aesthetic coming through?

TROHMAN Probably. We just don't want to bore anybody! [laughs]

GW "This Ain't a Scene, It's an Arms Race" has a great funky beat. Patrick, is that because of all the hip-hop you listen to?

STUMP Probably, but I still hear it as a punk

song. However, I do think we're at a time when the genres are mixing it up again, like in the Seventies. I remember reading about the days when all the arena-rock fans hated disco with a passion. Then New Wave bands like Blondie incorporated disco into their music, totally messing up people's minds. And the trend crossed over to hard rock and suddenly Kiss was using disco beats. That whole notion is exciting to me.

GW "Hum Hallelujah" is one of several songs where God is mentioned. Are you guys very religious?

STUMP No. To me, the song is very tongue-in-cheek. I see it as a youthful, naïve sexual song. You know how, after you had your first real kiss or the first time you had sex, you just looked up at the sky and went, "Hallelujah!"? That's what it's about.

WENTZ And my take is totally different. I love religious imagery, but I'm not sure if I believe in God. I really want to believe that there's a God up there, and I want to be a better person. I want to be a believer so bad...[laughs self-consciously] Wow! I've never talked about this in an interview before. [pauses, sighs] I think the song is a response to all the things that happened to me in the last couple of years. It's my way of speaking directly to people, just being clear-headed and grateful, being in an epiphanous state. I don't know...I think I'm trying to say, "Hallelujah! I'm still here, and I'm finally comfortable in my own skin."

GW It's odd that you two have such different ideas of what the song means.

WENTZ I think that's what can make a song great. My interpretation of his words isn't always what he intended. He has his beliefs; I have mine.

GW Musically, the song is representative of the "Fall Out Boy sound"—it has those stop-start rhythms.

TROHMAN Totally. I like to think those parts serve as punctuation: they make a musical point, but they also add an underpinning to the lyrics.

GW "Bang the Doldrums" starts out with some real slam-o guitars, then it goes into a rhythm section with some very precise staccato picking. Do you guys practice a lot to maintain such control?

TROHMAN We're holding our guitars a good amount of the day, so we can't help but noodle around. I play a lot of Pantera, lots of Cowboys from Hell, and that keeps me on the ball with fast picking and alternating. I actually sit down with the CD and try to hit the rhythms right.

GW The song "Fame < Infamy" kicks ass from start to finish. Did you say to yourselves, "We've gotta rock out all the way on this one?"

WENTZ Pretty much. But it shows a darker element to us, which is cool. What I like about the song is, it's a survivor. Everybody was always trying to cut it from the album, and it just wouldn't go away. That means something.

GW You end the album with crowd applause—some sort of in-joke?

WENTZ It was meant to be funny and ironic, definitely. I thought, Why don't we end the album with a standing ovation? but make sure the applause sounded fake so people could tell it was self-realized. Believe me, we think we're a good band, but we would never do something like that and mean it. ☺



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with an initial batch of maybe 25, and Don said, 'I like two of them, maybe.' When we were writing, every tenth song or so would have more of that electronic dance feel. And those are the ones Don liked. With the other songs he'd say, 'This song sounds like the old record. This one's boring. This one doesn't do anything.'

One of the first tunes that came together was the delightfully doofy "Keep Your Hands off My Girl," which was initially released as an internet teaser for the album. The track pits a killer, hip-hop, TR-808 drum machine groove against a monster, flatted-fifth, fuzzed-out bass riff.

"I actually wrote that song on bass," says Benji. "Even the guitar riff in there was written on bass. It was all experimental. I said, 'Get a groove going and let's just start fucking around.'

Though their sound is a little more electronic these days, Good Charlotte's approach to guitar has changed little over the years: Benji and Billy tune down a half step, and rhythms are typically doubled or quadruple tracked. "Don's really good with that stuff," says Billy. "He knows how to do it tastefully, so it's not too much. Sometimes me and Billy each do a rhythm part, and sometimes I do all the rhythms."

For the album sessions, Benji used mainly his single-humbucker Ernie Ball/Music Man signature model but also played a Gibson Les Paul and Gretsch Jet. His amps included a modified Soldano Hot Rod 100. "But the main setup that I really liked was my modified Budda Super 80 with an old hot-rodded Marshall that Don owns."

Billy mainly played his goth black, dual-humbucker Paul Reed Smith signature model and also used a Fender John 5 signature model Telecaster. Martin's principle amp was a Mesa Dual Rectifier, often employed in conjunction with Gilmore's vintage Marshall. One other ax that came into play was a Peavey Wolfgang that belongs to Gilmore.

"That's Eddie Van Halen's model," says Billy. "Don had that guitar when we recorded our first album. He says it stays in tune better than any other guitar he's got. So anytime a guitar won't stay in tune or we can't find the right part, Don always busts it out with a big smile on his face, like, I know this guitar is going to sound good. Nine out of 10 times, it works."

One of Billy's secret weapons on the album was a silver Boss FZ-2 Hyper Fuzz pedal. He feels that extreme fuzz guitar makes the ideal mate for key-

boards: "I really loved how Orgy, Nine Inch Nails and Marilyn Manson got that really electronic kind of guitar sound. Those are some of my favorite bands. I kept pushing for a more electronic guitar sound, and Don kept saying, 'It's still gotta sound rock.' So we kept blending the two concepts back and forth until we got a sound that was really fuzzy but also had a Marshall-like rock sound. That was the sound I used for the rhythm tracks on the more electronic-sounding songs like, 'Victims of Love,' 'Misery' and 'Keep Your Hands off My Girl.' And there are a couple of other songs, like 'The River,' where we turned that Hyper Fuzz pedal down a little bit and went with more of a rock sound."

"The River," which is the album's first single, features guest appearances from Avenged Sevenfold's singer M. Shadows, who clobbers the second verse, and guitarist Synyster Gates, who contributes the screaming Whammy Pedal lead that enters during the breakdown and tears through the remainder of the song. "When we were in the studio I told [Synyster], 'Anything you play I'm gonna have to play it every night on tour,'" Martin says with a laugh. "So don't play anything too crazy! He's such a good guitar player, it's awesome."

One of Billy's outstanding contribu-

tions to "The River" is the chiming, harmonic, U2-esque guitar counter-melodies in the chorus. "We got that sound using an Eventide H3000 delay/harmonizer rack unit," he explains. "That thing is all over the record. It has lots of cool, ambient delays and atmospheric sounds that we used with clean guitar and keyboards."

With Billy devoting more attention to keyboards on this album, Benji had more of a chance to stretch out on guitar. The song "A Beautiful Place," for instance, marks his slide guitar debut. "My uncle is actually an amazing blues guitar player, and he plays slide," says Benji. "He always encourages me to try playing slide, and I had the idea to try it out on that song. Don said, 'Can you play it?' And I said, 'Now's as good a time as any to learn.' It took me a few takes, but it was really fun. It kind of opened up my playing."

And fun was high on Good Charlotte's agenda for *Good Morning Revival*. "Nobody ever formed a band to work for somebody, to follow rules, fit into a mold or take directions from someone," Benji observes. "The reason you start a band is to have fun. When you're in your garage, bedroom or basement, nobody is telling you what to do. You're just having fun making music. And that's what making this album was like." *

GT PROFILE

Zakk Wylde: Don't get between him and his tone

WHAT HE'S DONE: At age 20, he grabbed one of the most coveted positions in rock, landing as Ozzy Osbourne's guitar player. In addition to his many albums and tours with Ozzy, Zakk is equally well known for his brutal playing as the frontman for his own band, Black Label Society.

WHAT HE'S DOING: BLS released their lastest album "Shot To Hell" in 2006, and have been touring non-stop in support ever since.

WHAT HE USES: Zakk insists on GT tubes in his Marshall JCM800 signature amps, and he's bought them from the beginning. He says that his GT6550R Power Tubes and GTECC83S, GT12AX7C and GT12AX7M Preamp Tubes are critical to his much admired tone both in studio and on tour.

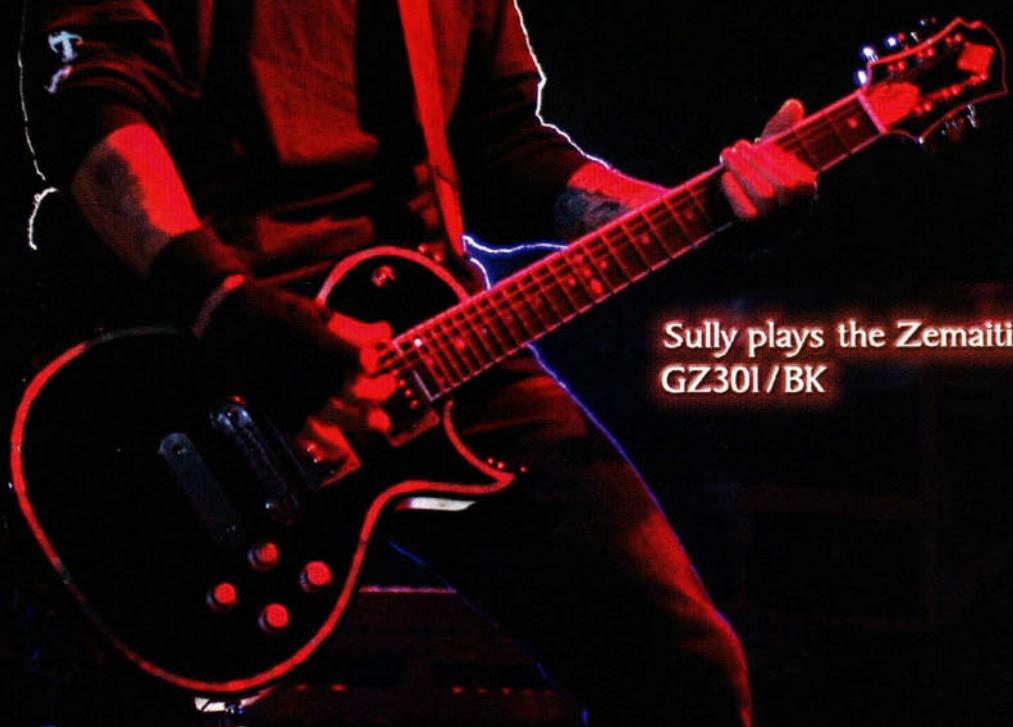
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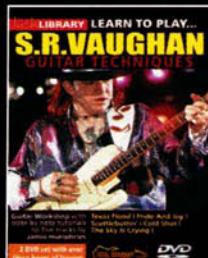
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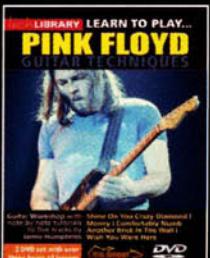
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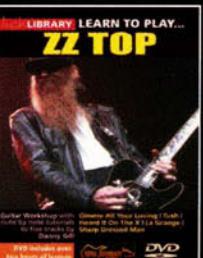
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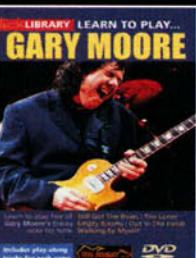
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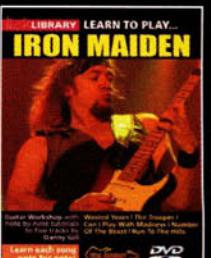
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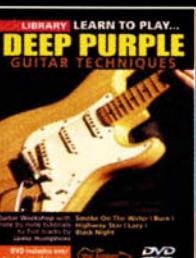
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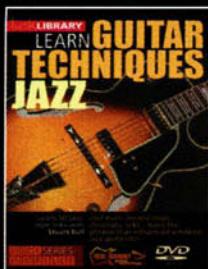
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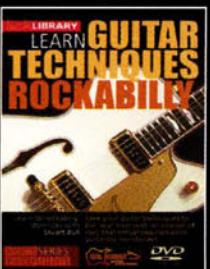
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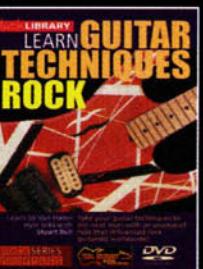
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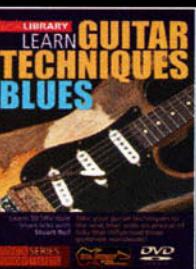
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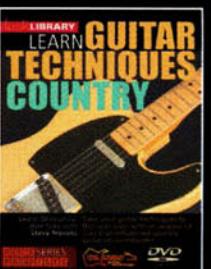
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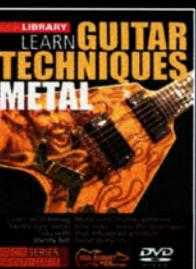
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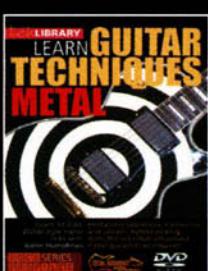
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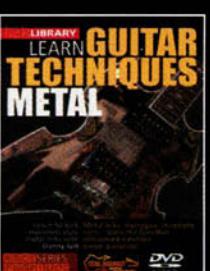
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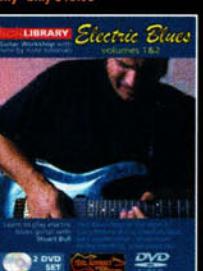
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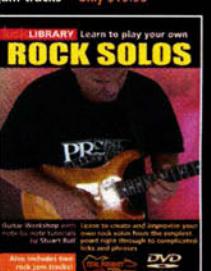
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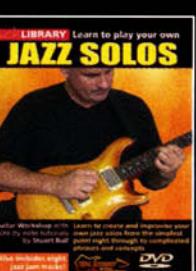
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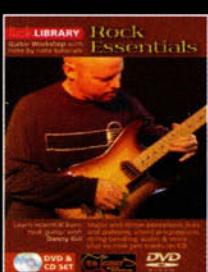
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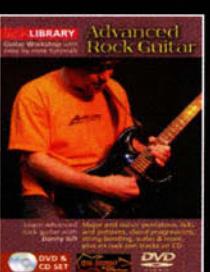
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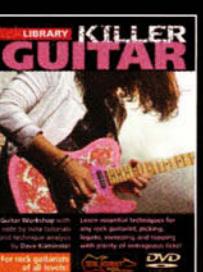
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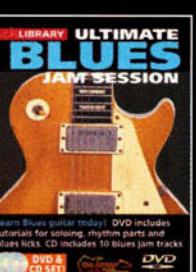
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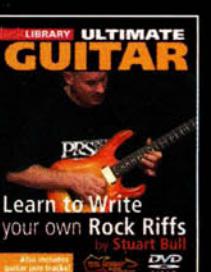
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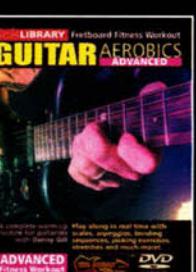
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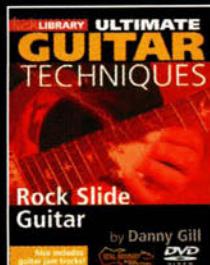
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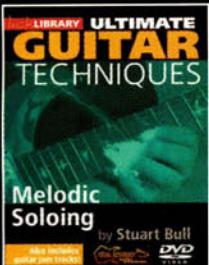
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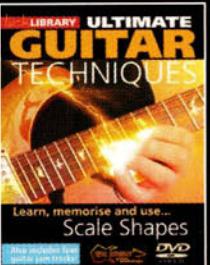
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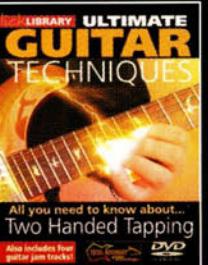
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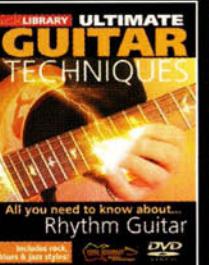
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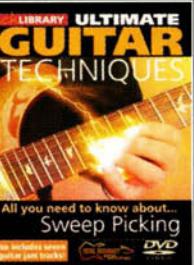
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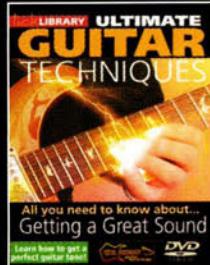
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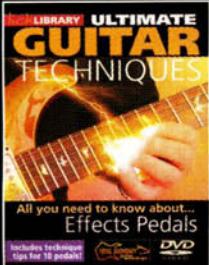
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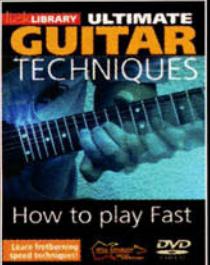
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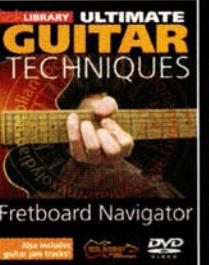
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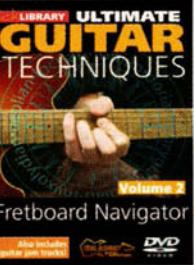
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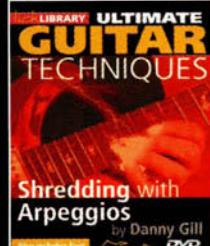
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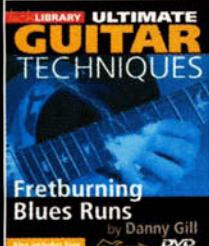
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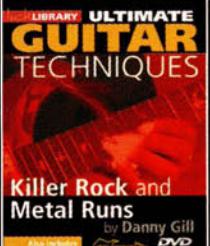
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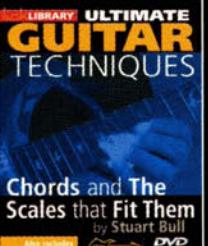
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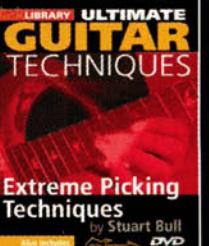
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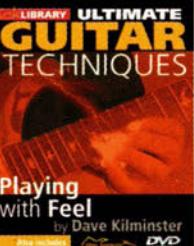
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about it," recalls former AC/DC manager Michael Browning. "They could have been outwardly sort of pissed off; I'm sure they were. For an American record company to say you've got to change producers when they're sort of revered in their own country was a little bit of a slap in the face, I suppose. So it was very, very difficult. Malcolm and Angus didn't like it at all. They were very pissed off."

Browning, however, believed that the shift to a producer familiar with the machinations of American rock radio was vital at that point in AC/DC's career. "As much as I think Vanda and Young were totally crucial in the role of creating the sound and developing the music and bringing the best out in Malcolm and Angus and Bon, they weren't switched on to what American radio was sounding like. You had to be in America to really understand what the mentality of the kids was, the listeners and their programs. You can have all the attitude and all the vibe, but you've got to disguise it as something slicker with a more full production. Atlantic were 100 percent right."

Atlantic's choice of producer was Eddie Kramer, who was certainly no new kid on the block: the Beatles, the Rolling Stones, the Kinks, David Bowie, and the Small Faces were but a few of the better known acts on his résumé. But it was with Jimi Hendrix that he carved out his own niche, earning credits on albums that include *Are You Experienced*, *Axis: Bold As Love* and *Electric Ladyland*. Kramer's later work with Led Zeppelin and on Humble Pie's live classic *Rockin' the Fillmore* further strengthened his standing, but where Atlantic was concerned, it was Kramer's work on Kiss recordings like *Love Gun*, *Alive!* and *Alive II* that made him the man for AC/DC.

Arriving in Sydney, Kramer quickly got to work with the band, recording demos at Albert Studios. AC/DC's power and strength of character, collectively and individually, were immediately obvious to Kramer and backed up everything he had seen and heard on video in New York. More to the point, as a rock band, they compared more than favorably to a number of Kramer's previous studio charges, albeit with one glaring difference.

"[It was] obviously a much rougher, tougher, grittier, simpler kind of vibe," the producer said of AC/DC. "I mean, the two brothers were just really calling the shots, and I thought that they had it down and with that singer, Bon Scott...Jesus, he was just bloody amazing. It was just incredible. They were different than Zeppelin, for obvious reasons. They're a simple, raw, basic, to-the-point rock and roll band, a fundamental rock and roll band that is hard to find."

With the demos completed, the band packed up and prepared to travel to Miami to record the new album at Criteria Recording Studios that February. The trip was delayed by a day or two, however: upon assembling at Sydney Airport, the band discovered that Bon—very drunk, thanks to a triple Scotch and Coke—was the only one among them who had his visa in order.

Once in Miami, the band members found themselves living on a tight budget. What's

more, Kramer set a rehearsal schedule that began around noon, and sometimes earlier. AC/DC weren't used to clocking in at such hours; it was more customary for them to work from late at night until early morning.

But it wasn't the hours or the shoestring living budget that were the problem. Rather, it was Kramer's working methods. Through the years, AC/DC had become used to working up songs in the studio with George. Kramer, for his part, was more accustomed to artists arriving with completed material ready to record.

"They were a very independent bunch," says Kramer. "Obviously they were very talented, and I thought we could make a really good record here. But I think the problem that I had with it was that the material wasn't quite ready and the way they worked was in a sort of strange manner." It didn't help that Bon Scott was having problems with lyrics as well as with his drinking. "In retrospect, he was such the prototypical tough-guy rocker," says Kramer, referring to the singer's "drinking and carousing" and "completely out of control" character. "That was his style, and I was not used to dealing with that."

Though Kramer says AC/DC showed little interest in his professional experiences with many of their heroes, it may simply be that they didn't want to seem interested. Kramer may not have been the enemy, but as far as the band was concerned, the enemy put him in place, and he was an adversary by association; to show a lack of interest in him as a professional would have been a powerful weapon.

Kramer wasn't unsympathetic toward their situation. He knew he had been virtually forced on AC/DC and understood a certain degree of their resentment. But that didn't make things any easier.

In the end, the problem came down to a clash of agendas. "Eddie, we soon learned, was just a good sound man," says Malcolm. "He played us a Rolling Stones track, and he played us another track from someone else, and said, 'Put that verse together with that chorus and I've got you a hit.' We just went, 'Fuck off! That's the end of that.' It wasn't going to work out."

"That's a given with me," says Kramer. "I like to hear hit songs. I think that's really important. But once again, that was not the way to do this band."

It was painfully obvious to all concerned that the project was doomed when, three weeks into the Miami exercise, they had not moved past the rehearsal stage.

"I think that band required a specific type of handling which I had no idea how to do at that moment in my career," says Kramer. "I was used to working with Kiss, who were rough and ready in a different sort of way. I had a rapport with Kiss, which I didn't have with this band, and you know, there were some problems."

The mission was terminated after Malcolm rang Michael Browning and told him to get them out of Miami. Browning believes Atlantic had miscalculated the consequence of removing George and Harry from the band's sphere. "They underestimated the musical arrangement and sort of role that George had played in terms of being [the band's] musi-

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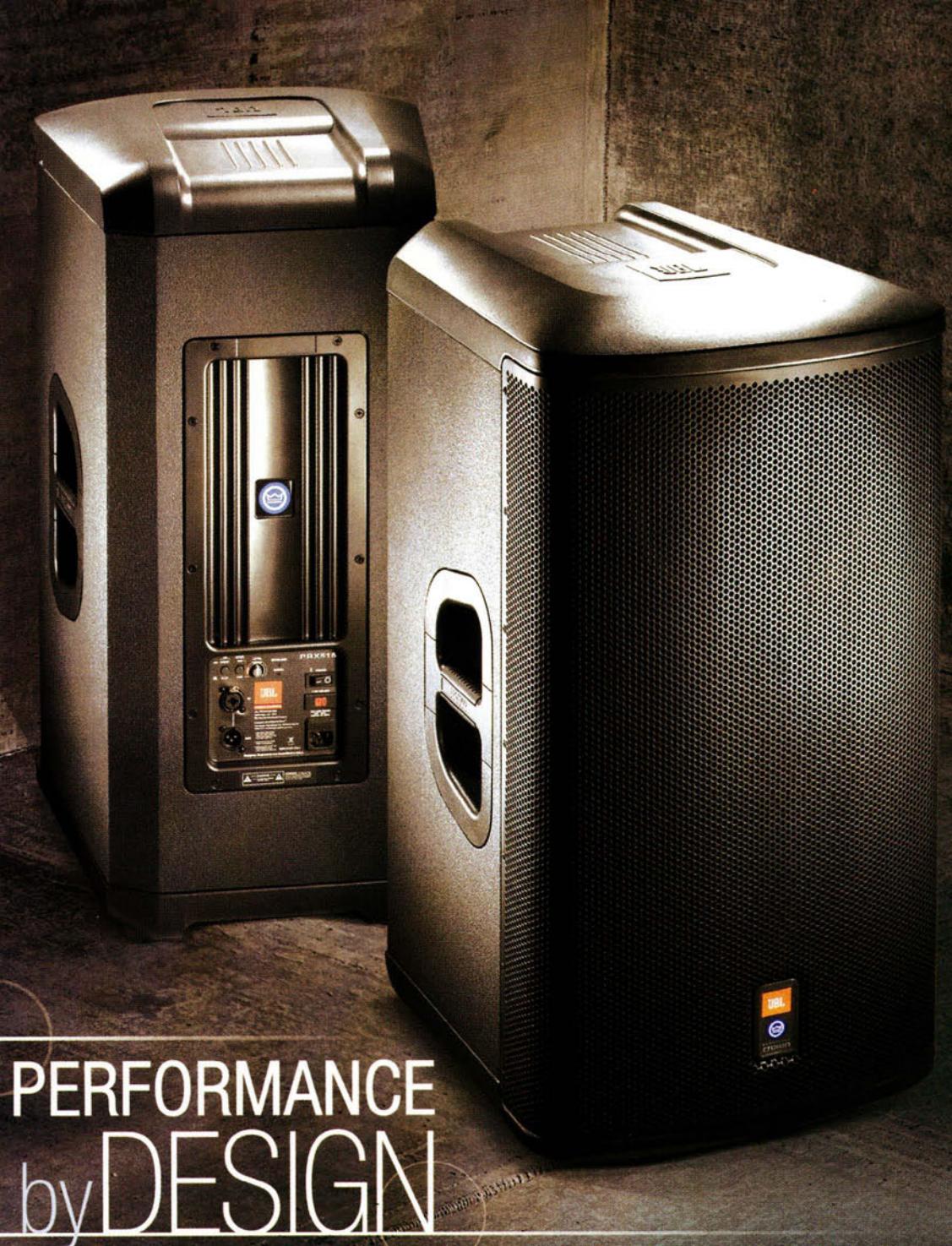


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cal conscience. [Kramer] was obviously very talented at pulling good sounds, but the other half of it was completely missing. He had them in a rehearsal studio in Miami, and they hated every second of it."

According to Browning, the finishing touch was Kramer's suggestion that the group cover the Spencer Davis Group hit "Gimme Some Lovin'" in a bid to reach the mainstream. Kramer has no recollection of the episode. "If I did make that suggestion, what a dumb thing to say."

During the time in Miami, no songs were completed, but the band came up with a few musical ideas that it would later develop into new tracks. Among them were Angus' title "Love Hungry Man" and the germ of the song "Highway to Hell." As Angus came up with the song's halting opening riff, Malcolm leapt behind the drums to provide a backbeat.

"There were hundreds of riffs going down every day," says Malcolm, "but this one we thought as we did it. We kept moving on because we're on a bit of a roll and something else might come along. We got back to it the next day, and it just stuck out like dog's balls."

The collapse of the relationship with Kramer was a double-edged sword: it supported Angus and Malcolm's contention that an outsider could not work successfully with the band, but it also meant that AC/DC would now have to attempt to bond with another producer foreign to them. And the clock was ticking.

Pissed off and distressed, Malcolm called Browning to give him the news. As it happened, the manager was sharing a house in New York with a young producer named Robert John "Mutt" Lange and his manager, Clive Calder. Recalls Browning, "I just turned round to Mutt virtually as I had Malcolm on the phone and said, 'Mate, you've got to do this record.' That was it."

Doug Thaler, at the time AC/DC's agent for North America, had an existing business relationship with Calder and played a role in securing Lange's services from Atlantic's end. "Atlantic Records was pretty hot on Mutt Lange; they were trying to do a deal with Clive Calder to have Mutt produce exclusively for them by then. So this kinda fell right into place, something that the label could embrace." Lange was supplied with a tape of six rough song ideas that AC/DC had recorded, and the deal was done.

The Miami fiasco nullified the band's timetable. Having calculated that the album would be completed by early March, AC/DC had been scheduled to play three Japan dates—their first in that country—between March 7 and 12. When the band was unable to secure visas, the shows were cancelled. Though the official reason given at the time was that Bon had contracted bronchitis, the cancellation gave AC/DC more time to refocus on the new album. Meanwhile, the band's entire crew had arrived in Tokyo, oblivious to the band's situation.

Only three months into the year, AC/DC had spent substantial sums on studio time, travel and flying their crew and gear to Japan for a tour that didn't happen. While attempts were made to reschedule the Japanese tour for May, the band's touring plans were placed on hold so that the group could concentrate on the album. From sunny Miami, AC/DC flew to their new base of operations for the album's recording sessions: freezing cold London.

It was there that they met with Lange. Although the producer had cut a name for himself through his work with the Boomtown Rats and Graham Parker, his client base in 1979 did not boast the legendary status of Eddie Kramer's. Yet something between Lange and AC/DC sparked immediately, and work on the new album could finally begin.

The band spent the next two weeks in a bitterly cold rehearsal space, working the new songs into shape. Doug Thaler recalls that the place had a dirt floor, "and they were wearing their winter coats—it was the dead of winter—and they had this construction heater that ran on kerosene; that was the only thing that kept the room warm while they were rehearsing in it."

By then, between the sessions in Sydney and Miami, AC/DC had written enough material for four albums. For the first time, the band had its songs firmly in shape before entering the studio, although Bon was, in typical fashion, still scribbling down lyrics during the sessions in London's Roundhouse

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Studios that March. The album they wanted to make, and which they knew would also satisfy Atlantic Records' goals, began to materialize. Lange's input and influence touched everything, even Bon's vocals, although the producer felt that AC/DC were so powerful rhythmically and instrumentally that any singing detracted from it.

Recalls Browning, "I can remember some conversations that went down with Mutt Lange where Bon was kind of describing himself as sounding like a weasel on heat. That was Bon's perception of himself, based on what somebody had written about him somewhere." Lange showed Bon how to breathe properly, which helped him improve his technique for a more melodic song like "Touch Too Much."

Despite its usefulness, Lange's direction was not always welcomed. Bon's voice had served him well for more than a decade, and he didn't enjoy someone who had known him for five minutes telling him what to do with it. But what he didn't know, until he found out the hard way, was that Lange had been a trained singer in South Africa before he moved to the U.K.

"A couple of times Bon would come in and say, 'Okay, you cunt! You think you can fucking sing it? You sing it!' " says Ian Jeffery, the band's sound man and road manager. "And Mutt would just sit there and sing it in his seat, because he's a trained singer. Bon would stop in his tracks and say, 'Okay, cunt, I can do it.' "

Bon was philosophical in his general approach to singing. Yes, what came out could sometimes make him cringe, but that was no reason not to keep at it. "We're all capable of making mistakes and blunders," he told Pam Swain of 2JJ in September 1979. "It's just a matter of letting yourself go. If I drink a bottle of whisky, I have no problem letting myself go then!"

Lange's other vocal ideas included the introduction of harmonies, even if they did sound at times as if they'd been recorded during a riot. For those moments, he would arrange a choir from people in the studio, and if additional voices were needed, he himself would step up to the microphone. The problem was that his voice was so distinctive that half the time he would have to move to the other side of the studio so it didn't drown out everyone else.

Probably the oldest song on hand during the sessions was "Night Prowler." The title was about two years old, and four unsuccessful versions had been recorded on previous occasions. This time, it positively bristled. The song's rhythmic stride and pace were perfect, and Angus provided a searing demonstration that he sure knew a hell of a lot about blues guitar playing.

Although the tight recording schedule at times created an atmosphere of panic in the studio, it served to galvanize the band behind its effort to complete the job. Once the body of the recording was completed, additional

sessions were held at Chalk Farm Studios. In April, it was off to Basing Street Studios to mix the album. There, Bon cut the vocals for "Night Prowler," including the two startled-sounding inward breaths at the song's introduction as well as the odd backing vocal and a couple of guitar grabs.

"We did the backup vocals for the single 'Touch Too Much' during the mixing time," says mixing engineer Tony Platt. "I remember sitting there and going, 'Fuck, this is going to be huge! This is going to be a massive single!' That [song] always just stuck out for me. And 'Highway to Hell'—that's just right out of the box. The first time I pushed the faders up on that, I thought, 'This is a classic song, in the same way that [Free's] 'All Right Now' was. Obviously there are slight comparisons that can be made there, but it just had that rawness. It was so raw you could taste it."

Mixing took just over a week, and in late April, *Highway to Hell* was completed. It was released in July and went on to reach No. 17 in the U.S., helped along by AC/DC touring in support of Cheap Trick, Ted Nugent and UFO. It would become the band's first million-seller, but perhaps the significance of *Highway to Hell* was what Malcolm had learned from Lange: the importance of being prepared before going into the studio and, most important, to trust his own good instincts rather than simply look to his older brother George. ☀



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- 1 Connect TonePort UX1 to your computer via USB and launch the GearBox application. Plug your guitar into the instrument input of the UX1.
- 2 In the GearBox application, select Instrument in the Source Select field, and choose a GearBox preset from the Tone Menu.
- 3 For re-amping, we want to record the unprocessed guitar signal. To set this up, click on the Send 3-4 icon in the GearBox interface and set Record Send 3-4 to PRE in the edit window.
- 4 Launch a new session in your DAW, and set your device to TonePort UX1.
- 5 Create one mono audio track and name it Guitar 1; select TonePort UX1 Record Send 3 as the input, allowing it to receive GearBox's unprocessed guitar signal.
- 6 Turn off Input Monitoring in your DAW.
- 7 Add an instance of GearBox Plug-In as an insert effect on the Guitar 1 track, and select the same GearBox preset from the Tone Menu in the plug-in that you chose earlier.
- 8 Record four to eight bars of guitar on the mono track. When you press Play to hear back what you've recorded, the sound will be coming from GearBox Plug-In.
- 9 Duplicate the track and name this new track Guitar 2. Select GearBox Plug-In as an insert effect again, but this time choose a different preset.
- 10 Pan Guitar 1 and 2 left and right. You should now hear a dual amp performance of the original guitar part.
- 11 Experiment with different amp models and effects, or add even more new tracks and sounds. It's all about creativity!

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LED ZEPPELIN (continued from page 58)

There were enough pieces left over from previous sessions that a two-record set could be assembled, with new cuts recorded at Headley Grange and overdubbed at Olympic. One of the first run-throughs was taped in late 1973, with Page and Bonham performing an electric progression played in DADGAD tuning, the two players colliding in a droning groove that pushed raga rock to its limit. Robert Plant arrived later with lyrics inspired by his own holidays in North Africa following the American tour. John Paul Jones was not present; he was reconsidering his role in the band and the strain it placed on his home life. "He was a family man, was Jonesy," said Peter Grant, who promised to ease Zeppelin's itineraries for the bassist. Recording and mixing of the track extended into the New Year, when all four musicians convened to complete it. Dubbed "Kashmir," the Page-Plant-Bonham opus anticipated a strong collection of new songs.

In January 1974, Led Zeppelin's five-year contract with Atlantic Records expired, and Grant began renegotiating with the label. In addition to greater financial returns and creative license for the band, he angled for a group-owned subsidiary record label, to be distributed through Atlantic. "Sometimes I'd take Jimmy into Atlantic in New York, and everybody would hide in their offices because they thought he was going to put a spell on them," chortled the manager. "He was very good at intimidating them."

Now very rich, Page could afford a third residence, and he surpassed David Bowie to pay £350,000 for a place on Melbury Road in London's Kensington district. Purchased from the actor Richard Harris, the Tower House was Page's dream home, combining the urban centrality he needed for business with the aesthetic qualities he incorporated into his art. Its designer and first occupant, William Burges, had conceived the Tower House as a neomedieval haunted castle from fairy tales and designed its rooms around mystical themes: the entry, Time; the dining room, Fame; the library, Literature and the Liberal Arts; the drawing room, Love; and the master bedroom, an undersea kingdom for Burges' opiated enjoyment. An admirer of Burges, Page kept up the household tradition.

Simultaneously, Page was buying the Equinox, a small Kensington bookshop that specialized in the occult. He acquired the store not as a business venture but simply to have access to its library of rare and inaccessible volumes. "There was not one good bookshop in London with a good collection of occult books, and I was so pissed off at not being able to get the books I wanted," he told an interviewer. In addition to carrying astrology and tarot material, the Equinox published books, including British occultist Aleister Crowley's translation of *The Book of Goetia and Astrology: A Cosmic Science*, by Isabel Hickey; numerous autographed copies of Crowley's books were for sale as well.

Over the early months of 1974, Grant worked out Led Zeppelin's new deal with Atlantic Records, and in the spring he and Led Zeppelin officially announced the formation of their own recording company, under the aegis of Atlantic. The label's roster included Scottish

blues singer Maggie Bell as well as a new quartet, Bad Company, whose members came from acclaimed groups of the day: guitarist Mick Ralphs hailed from Mott the Hoople, singer Paul Rodgers and drummer Simon Kirke came from Free, and bassist Boz Burrell joined from King Crimson. Page knew well the difficulties of working with record companies; he had wrestled with executives while in the Yardbirds and fought Atlantic's resistance to Zeppelin's fourth, untitled album. "Having gone through what appeared to be interference on the artistic side by record companies," he said, "we wanted to form a label where the artists would be able to fulfill themselves without all that hassle."

The name selected for this munificent entity was "Swan Song." The title came from a long acoustic guitar piece Page was developing, and it had also been tossed around as an album title. When Atlantic agreed to give the band its own label, said Page, "suddenly it was out of the LP and onto the record label."

The avian logo of the company was based on the fowl of Page's Plumpton Place, placed over *Evening: Fall of Day*, a nineteenth-century watercolor by American artist William Rimmer. For all the big things envisaged for Swan Song—and the early success, that June, of Bad Company's hard-rocking eponymous debut—Page was no businessman and had no plans to become one. "I'm not personally involved with the business side of it because I'm so involved with the production of the records... There are finite points where the two cross and I get involved then, but apart from that I don't really pay much attention to what's going on behind the scenes."

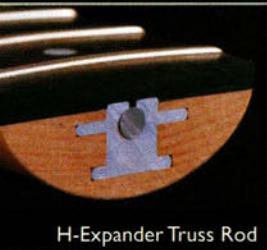
Back in London, the Led Zeppelin film project was languishing, and Grant was demanding to see what footage Joe Massot had assembled. A private screening was arranged for the manager and band. John Bonham cracked up when he saw Page in hermit guise, and Page thought the images of him climbing at Boleskine were unflattering. Massot was unceremoniously bounced from the project and replaced by Australian filmmaker Peter Clifton, whose cameras had previously been trained on Otis Redding, Jimi Hendrix, Cream and Pink Floyd. Clifton was wary of the group's reputation, and his fears were well founded. "As individual human beings Led Zeppelin were extremely sensitive and considerate, but as a group they were bloody difficult, if not impossible," he recalled. "It was Jimmy's band and what Jimmy said—or rather what Peter Grant said on Jimmy's behalf—was the way it was... Peter made me swear that if I was going to make the film, if anything went wrong I must remember that Jimmy was the first man into the lifeboat."

Clifton's major task in July and August was to reshoot some of Page's "mountain" fantasy at Plumpton Place and replicate concert sequences in Shepperton Studios. Because the new shots would be edited into the live footage as close-ups, no audience was necessary. Still, continuity gaps between the concert and staged footage is evident in the final film: Page's hair and stage costume differ, and John Paul Jones is wearing a wig in the Shepperton scenes. But their performance for Clifton was real, and electric. "They were so hot and tight

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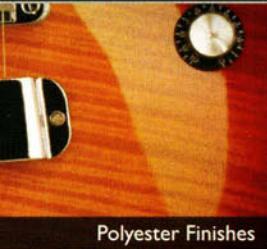
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By the end of 1974, Led Zeppelin were impatient for more roadwork. Page had sat in for impromptu jams with Bad Company and Crosby, Stills & Nash, and guested on albums by English folk songwriter and guitarist Roy Harper and Maggie Bell, but it was time for another Zeppelin mission. Their new two-disc package, called *Physical Graffiti*, was almost ready and promised to bring in plenty of revenue for Swan Song Records. Rehearsals were staged for a show that would feature spectacular new sound, lighting and laser elements, as well as the usual deafening array of amplification, now jacked up to 70,000 watts' worth.

After warming up with gigs in Rotterdam and Brussels, the foursome set off for America in the winter of 1975, a compromise with John Paul Jones and the other fathers in the act so as not to miss their children's summer holidays. But as Jimmy Page was stepping off a train at London's Victoria Station, he caught the ring finger of his left hand in a door and his playing was temporarily impaired ("I was just totally numb—numb with shock"). Ditto Robert Plant's voice after it encountered the January cold of Minneapolis and Chicago.

The casualties of the campaign would mount further. In Detroit, Page laid a furious verbal assault on an English newspaperman who'd disparaged his craft. "You don't want to know about my music—all you care about is the grosses and the interior of the plane. You're a communist!" In Philadelphia, over-

zealous security guards descended on a fan near the stage, inciting Page's famous wrath. "I was almost physically sick," he said recalling the episode. In Los Angeles, a strangely insistent young woman was deterred from meeting Page and had to be satisfied with leaving a handwritten message for him. Shortly afterward, the woman—Lynette "Squeaky" Fromme, of the murderous Charles Manson family—was convicted of attempting to assassinate then U.S. President Gerald Ford.

In New York, Page was interviewed by William S. Burroughs, the novelist whose books, including *Naked Lunch* and *Junkie*, were landmarks of New York City's Beat Generation. Their conversation included, among other topics, Aleister Crowley, magick and crowd control. "There is a responsibility to the audience," Page told Burroughs. "We don't want anything bad to happen to these kids." The guitarist should have been as conscientious about his own welfare: having dallied with cocaine and opium, he'd acquired a taste for hard drugs and was in the throes of heroin addiction.

Heroin had always been on the fringes of the pop world, the deadliest and most seductive of all the pleasures available to itinerant musicians plying their trade from town to town. Page's old Surrey mate Eric Clapton had only just overcome his addiction, and Keith Richards was still in the grip of one that had begun in the late Sixties. He had a connection at the hip London shop Granny Takes a Trip,

and Page became a regular at the scene himself. On the road, heroin was dispensed by the network of opportunists and hangers-on who haunted the dressing rooms, promoter's digs, and hotel lobbies where rock groups congregated, a subtle hook offered from Nobody to Somebody in exchange for the thrill of partying with the stars. Like cocaine, heroin can be snorted; unlike cocaine, it is not a social drug. The already private Jimmy Page began spending more time than ever in seclusion, dulling pain unlike any he had ever known.

Physical Graffiti was in the stores on February 24, 1975, and within days was the No. 1 album in the U.S. and the U.K. One million copies flew off the shelves immediately, adding more than \$10 million to Led Zeppelin's bank account. Its success consequently pulled all five of the group's previous albums back onto the sales charts. *Physical Graffiti*'s cover did not fold out, as its two predecessors' sleeves had; instead, it featured a photo of a brownstone located at 96–98 St. Mark's Place, in New York City, through whose windows could be seen a haphazard collection of illustrations and snapshots (band members and associates, burlesque dancers, devils, a zepelin, Queen Elizabeth II). The music inside was just as eclectic, from brand-new numbers recorded in 1974 to older songs left off past discs. As a whole, it encompassed the breadth and depth of Led Zeppelin's artistry: Eastern and Western, electric and acoustic, light and dark. Many consider it their best work. *

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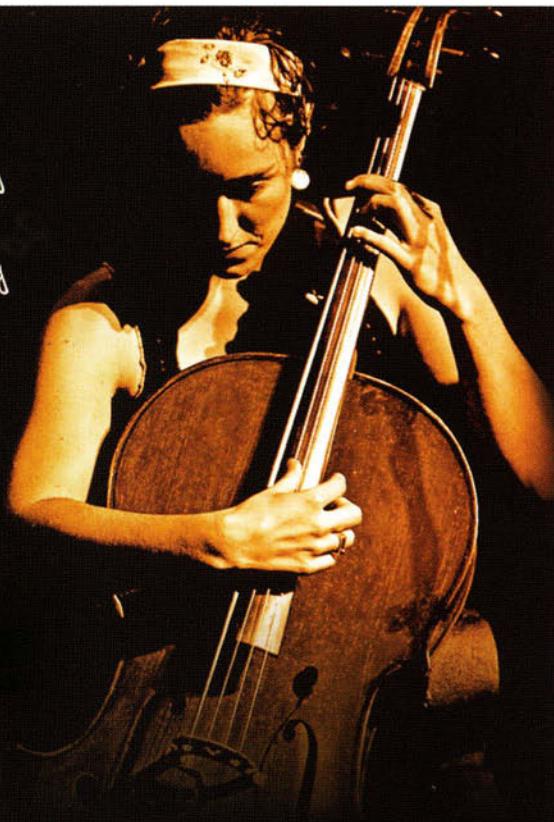
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left the band subsequent to 1977's *Technical Ecstasy* (he was replaced by former Savoy Brown and Fleetwood Mac vocalist Dave Walker) before returning for the desultory *Never Say Die!* When it came time to record a follow-up, it was obvious that Black Sabbath would have to take drastic measures to survive. "The record company kept asking, 'Where's our album?'" says Iommi. "Well, we didn't have it! We were coming up with some riffs, but Ozzy just...wasn't capable of singing to them at the time. So we had to say to him, 'Well, if you can't do it, we'll have to find somebody who can,' which is what happened in the end." With Osbourne on his way out, the band began the search for potential replacements. On the shortlist were two ex-Deep Purple men, David Coverdale and bassist/vocalist Glenn Hughes. (In an interesting turn of events, Sabbath would later team up with Ian Gillan, the most renowned of Purple's singers and, eventually, Hughes as well.) And then there was Ronnie James Dio, who had recently parted ways with another Deep Purple alum, guitarist Ritchie Blackmore. Blackmore, in a bid to sell his then-current project, Rainbow, to a broader audience, determined that Dio, with his operatic, vibrato-heavy vocal style and penchant for penning fantastical lyrics, did not possess the necessary mainstream appeal.

But Blackmore's loss turned out to be Iommi's gain. The guitarist recognized in Dio

not only a kindred heavy metal spirit but also a man positioned at a similar musical crossroads. "I was sitting around at home in Connecticut after being booted out of Rainbow when I got a call from Tony," says Dio. "After that, every few weeks we would just talk on the phone, discussing the possibility of doing something together. But at that point, I had still never even met him in person." It wasn't until Dio relocated to Los Angeles a few months later that things progressed any further. "I ran into Tony one night at, of all places, the Rainbow," says Dio with a laugh, "and he invited me back to his place to play with Geezer and Bill." At Iommi's home, the three presented him with the music to a song they had recently written, and Dio jotted down some lyrics. The quartet ran through the new tune, titled "Children of the Sea," and the deal was sealed.

"At that point we had been out in L.A. trying to get moving on an album for almost a year," says Iommi. "We had started it with Ozzy, and now, finally, with Ronnie, we were going to finish it."

But not, it appeared, with Butler. Soon after Dio joined the ranks, the stalwart Sabbath bassist announced, to everyone's surprise, that he was leaving the band. "My head was just in another place at the time," says Butler. "I was going through a horrendous divorce and dealing with all sorts of personal stuff. I couldn't concentrate on music. I had to go back home to England and get my life sorted out."

If Black Sabbath had been teetering on the

brink of disaster for some time, they were now, at the end of what had been a largely triumphant decade, at critical mass. In the span of a few months, Iommi had lost both his incredibly charismatic frontman and founding bassist and was now a man without much of a band. Ward, though still onboard, was dealing with substance addictions. Meanwhile, Warner Bros. was champing at the bit for a new record—slated as Black Sabbath's celebratory "10th Anniversary" album, it was also supposed to be their final effort under contract to the label—and Iommi was coming up empty handed.

And so the guitarist turned in desperation to his new singer, composing with Dio the bulk of what would become the *Heaven and Hell* album. Though their partnership was untested, it proved fertile. Dio not only had a voice more dynamic and authoritative than Osbourne's, but he also ably filled the songwriting hole created by Butler's absence. Where Butler had always been Black Sabbath's chief lyricist, composing the bulk of the words that Ozzy ultimately delivered as his own, Dio wrote his own lines, a factor that contributed to his dismissal from Rainbow but was now crucial to his new band. He was also a capable bassist—"You can't call yourself a musician if all you do is write poetry," he says defiantly—and so could chug along in Butler's place while Iommi worked up riffs. "Ronnie opened me up to a whole new way of writing," says Iommi. "And what resulted was all these different types of songs that sounded nothing like what Sabbath had done in the past."

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Another significant figure during this time was Geoff Nicholls, a British musician who had of late been employed as Black Sabbath's touring keyboardist. An accomplished guitarist and bassist as well, Nicholls laid the foundation for "Heaven and Hell," the song that would become the album's title track and centerpiece, lifting its bass figure from a tune recorded by his former band, Quartz. Iommi even considered bringing Nicholls on as a second guitarist. While the idea of dueling Sabbath six-strings seems, if oddly compelling, ultimately sacrilegious, he asserts that, in those uncertain days, every option was on the table. "Geoff and I did try out the two-guitar thing in rehearsal a few times," says Iommi, "but it just felt weird. Although I will say it

certainly was nice and loud."

Nicholls was also considered as a replacement for Butler (as was ex-Rainbow bassist Craig Gruber and, briefly, Dio himself), but that concern sorted itself out when Geezer returned to the fold before the group entered the recording studio. "I had kept in contact with Tony during the time I was back home in England," he says. "So as soon as I felt that I had my life under control, I was happy to come back to the band."

Butler's arrival also helped settle the question of what they would call themselves. Confronted (much as they are today) with the absence of their most recognizable member, the band had considered changing its name, in the hope of having the new

material with Dio judged independent of their Ozzy-era work. "It was discussed for a time," confirms Butler, "though in the end the name change didn't seem necessary. Plus, Warner Bros. would have never taken that risk. They basically said, 'If you want us to put the album out, it's gotta say Black Sabbath on it.'"

Which was, by all means, a better name than "Black Rainbow," an epithet that had on occasion been used in the press and whose origins could allegedly be traced back to Ozzy Osbourne. (A few years later, in a particularly low blow, Osbourne, perhaps acutely aware of Sabbath's achievements without him, incorporated into the stage show for his *Diary of a Madman* tour a midge-*et roadie he dubbed "Ronnie."*

And so with three original members onboard and incredibly strong material like "Children of the Sea," "Die Young" and the title cut ready to record, the band still known as Black Sabbath entered Criteria Recording Studios in Miami, Florida, in late 1979 to begin tracking *Heaven and Hell*. While their past few efforts had been self-produced, a factor that perhaps contributed to the albums being far from spectacular-sounding affairs, the band this time enlisted the services of Martin Birch, a much-in-demand producer who had worked with such hard rock heavyweights as Blue Öyster Cult, Whitesnake and Dio's former associates, Rainbow.

"I contacted Martin and told him what I was up to," says Dio, "and he was like, *Black Sabbath?* Because he felt the same as everyone did at the time—*Those guys? They're trouble.* But I said, 'Trust me. We've got something special going on. You'll love the songs. You'll love the guys. They'll love you.'

The hiring of a first-rate producer was not the only change in place for the recording of *Heaven and Hell*. In a bid to further redefine Black Sabbath for the new decade, Tony Iommi, a longtime proponent of Laney amplifiers, chose to record exclusively with Marshall heads during the sessions. Iommi, who had used the company's amps intermittently throughout Sabbath's career, was perhaps at the time enamored with the slew of young Marshall-abusing guitarists (among them Eddie Van Halen, whose namesake band had opened for Sabbath on the *Never Say Die!* tour) that were redefining hard rock and heavy metal in the late Seventies. For *Heaven and Hell*, the Sabbath guitarist utilized a Marshall 1959 model 100-watt head as well as a JMP, both of which he had modified for increased gain and treble response.

Iommi's main guitars for the sessions were two custom SG-style models, which he refers to as "J.B. and Jaydee," that had been built for him by, respectively, luthiers John Birch and John Diggins. Each featured a 24-fret neck and custom pickups, as well as Iommi's trademark cross fretboard inlays. "Back in the mid Seventies, I had approached different manufacturers about building me a 24-fret guitar, and they all said it couldn't be done, that it wouldn't be harmonically correct," says Iommi. "But these guys, clever dicks that they were, were able to do what I asked." Additionally, Iommi also had a

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second Diggins model (he often refers to the original as the "Old Boy") with a V-shaped headstock. "I used those three guitars and ran them through the Marshalls," he says. "Then I added a little bit of chorus and also used my old standby, the Tycobrahe wah, and that was my sound for *Heaven and Hell*."

The band wrapped up at Criteria just prior to Christmas and subsequently headed to London to mix the tracks. Though the recording process had gone off without a hitch, it was during the mixing stage that Martin Birch's belief that Sabbath were "trouble" would be validated. To the producer, the band—and in particular drummer Bill Ward—showed itself to be dangerously combustible. "Bill and I used to have this little 'party piece' we'd do, where

I'd light him on fire," says Iommi.

"So one day in the studio in London I thought it'd be fun to freak out Martin, and I asked Bill if I could light him up. Bill said, 'Uh, not just yet, I'm a bit busy at the moment.' I looked over at Martin, and he had this look on his face like, What the hell is going on? About two hours later Bill came back and said, 'Okay, I'm going home now. Do you want to set fire to me or what?' So I poured all this bloody alcohol over him, lit it, and Bill went up like a bomb. Martin nearly had a fit!"

But the prank had gone wrong, and Ward wound up in the hospital. "I thought I'd killed him," says Iommi. Fortunately, the drummer recovered in time to join the band, now exiled for tax reasons to France, for one

final recording session at Studio Ferber in Paris. Following the Criteria sessions, the group felt the album still needed a strong leadoff track. They captured it in Paris, recording the song that would open both the album and the set for the 1980 tour: "Neon Knights." It would prove to be one of the fiercest tunes in Sabbath's catalog.

"We hadn't really done too much uptempo stuff with Ozzy," says Iommi, "but it was something that really appealed to Ronnie, and also something that he was very good at. A song like 'Neon Knights' could have only come together at that time."

"We knew we needed a fast one to introduce the band," says Dio. "So we just laid that song out. It's simple, and it does exactly what it's designed to do. The riff hits you right out of the box."

Released in April 1980, *Heaven and Hell*—led by the rampaging "Neon Knights" and centered around the epic tracks "Children of the Sea," "Die Young" and the title cut—re-established Black Sabbath as heavy metal alpha males on par with the top artists of the day, like Judas Priest and AC/DC. The record's focused attack, coupled with Birch's modern-sounding production, endeared the band to younger fans of NWOBHM acts like Def Leppard and the Birch-led Iron Maiden. "I knew we had a great album," says Dio. "And it was nice to see it so well received. You can never tell how the public will react. But as a band we were all on the same page. We believed in the songs we were writing, and had this feeling of, 'Fuck you, this is going to happen.' No matter what obstacles we faced, we were not going to be stopped from doing that record. We had the right group of people, we had the right songs and it was the right time. And it worked."

Heaven and Hell would prove to be both a critical and commercial highpoint for the Dio-led Black Sabbath. The album eventually went Platinum—the only non-Ozzy release to date to reach that benchmark—and Warner Bros., which hadn't shown much faith in, or much support for, the band during its recording, extended Sabbath's contract well into the Eighties. The band then embarked on a massive world tour in support of *Heaven and Hell*, which included appearances at major festivals like California's Day on the Green and a highly anticipated coheadlining jaunt with Blue Öyster Cult (Sabbath were at this point being guided by legendary BÖC manager Sandy Pearlman), dubbed the Black & Blue tour.

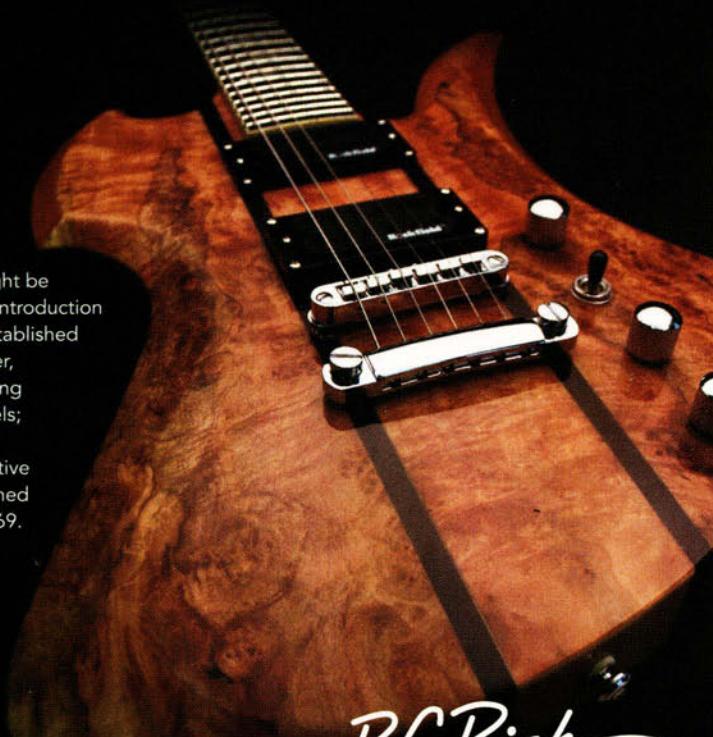
But by the summer, signs of strain were already beginning to show themselves within the group. In August, Bill Ward, suffering from substance addiction and in poor health, exited the band following a gig in Indiana. "He was in a bad way with drink and drugs," says Butler, "and he just couldn't keep it together. One day we looked up and Bill was just gone." He was quickly replaced by Vinny Appice, who had previously toured with Rick Derringer and released an album with his own band, Axis. But not long after the Black & Blue tour recommenced, disaster struck again during a performance in Milwaukee, when a flying projectile hit Butler. It knocked out the bassist and sparked an all-out riot at the venue. But-

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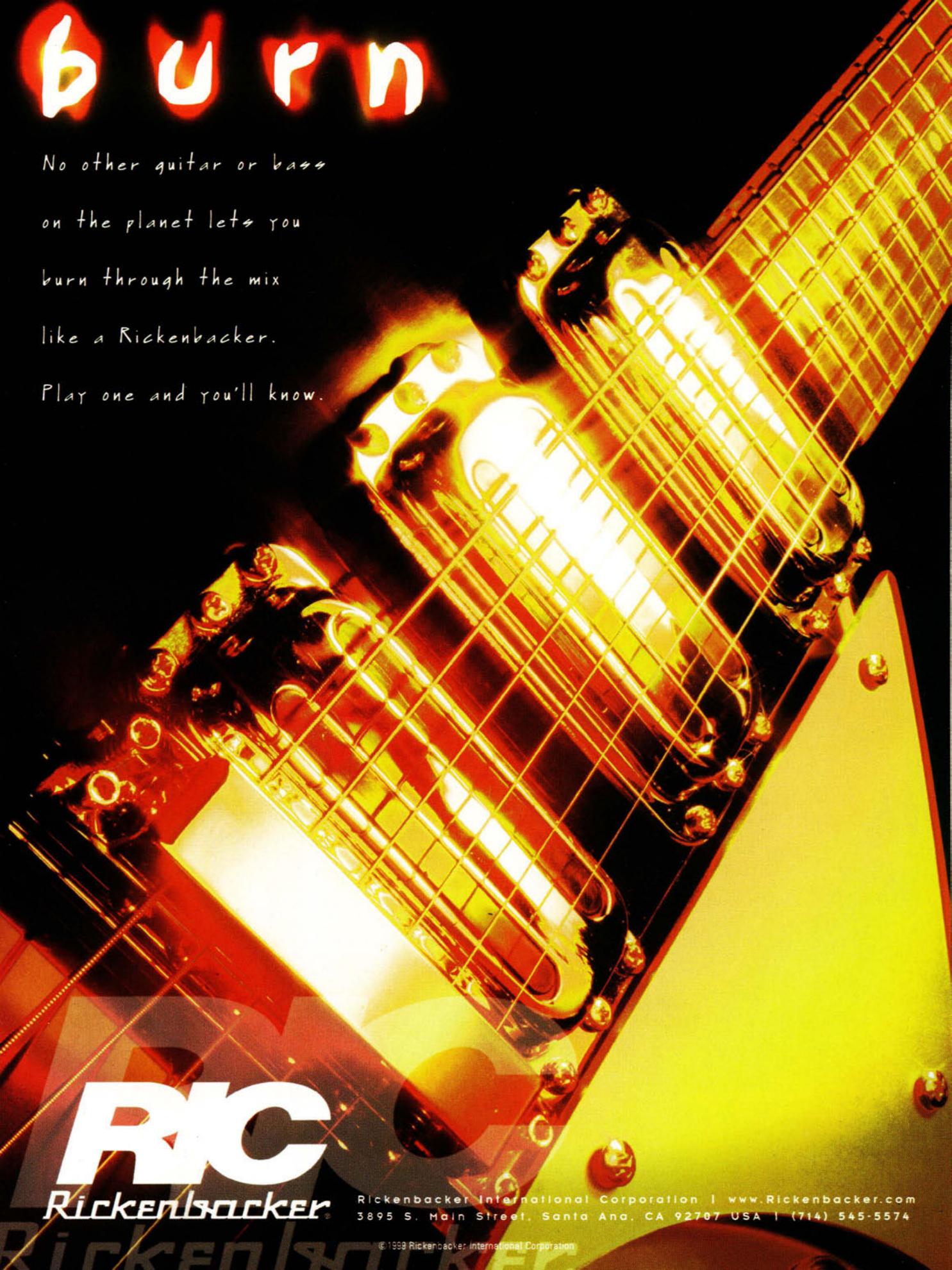
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ler was sent to the hospital, and following his recovery, Sabbath completed the tour. They followed it with quick runs through Japan (where Iommi was laid out with food poisoning), Australia and the U.K.

By the time Black Sabbath entered the studio in early 1981 to begin recording *Mob Rules*, with Birch again at the controls, they were all a bit worse for the wear. By some accounts, Dio, no longer the new guy and emboldened by the success of *Heaven and Hell*, took on a more authoritative role during the sessions. While his position was well earned, it made for a tense situation. Still, the resulting album—which boasted strong cuts like “Turn Up the Night,” “The Sign of the Southern Cross” and the title track—was a solid effort, even if it

arguably followed a bit too close to the *Heaven and Hell* blueprint.

The band hit the road in support of *Mob Rules* in November 1981. The tour, which took them all the way through the summer of 1982, was another success, and three shows—in San Antonio, Dallas and Seattle—were recorded for the disc *Live Evil*. But by the time it was issued, in January 1983, Ronnie James Dio and Vinny Appice were out of Black Sabbath.

Prior to the album's release, reports had begun to surface in the British press that Iommi and Butler had suspected their band mates of tampering with the unmixed live tracks. “There were all these tales being told that Vinny and I were sneaking into the studio to raise the drums and vocals, and for some

reason, Tony and Geezer chose to believe what they were hearing,” says Dio. “What happened was, we would arrive at the studio, and the other two guys wouldn't show up. This went on for a couple days, until finally we got tired of sitting around and decided that maybe we should listen to some of the stuff. And we probably said things like, ‘What would it sound like if the drums were raised a bit over here?’ But we weren't mixing; we were waiting.”

“Things were just screwed up at that point,” says Iommi. “No one was communicating, and Geezer and I were just going by what the studio engineer was telling us. Everything got blown out of proportion and just escalated beyond control.”

When it was over, Black Sabbath had split in half. Dio and Appice were handed their walking papers, and the singer wasted no time in getting together a new group (that included Appice) under his own surname. “The truth is, the handwriting was on the wall at that point anyway,” says Dio. “We had done some great things together, but the band had fallen apart. There was no need to try to continue on.”

Nearly a decade passed before Dio played with Black Sabbath again. In 1991, he and Appice reunited with Iommi and Butler for the following year's well-received *Dehumanizer* album and tour. But problems arose when Dio balked at the band's announcement that, for the final two shows of the jaunt, in Costa Mesa, California, they would be the support act for none other than Ozzy Osbourne. “I said, ‘No, I won't do that,’ ” says Dio. “I thought it was a blow to our

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pride. But, you know, I guess other things, like money, were worth more than pride."

As the *Dehumanizer* tour soldiered across the U.S. through the summer and fall and the Costa Mesa dates drew near, Dio was again approached with the plan. "About two weeks before the gigs, the other guys came to me and said, 'You're really going to do it, aren't you?' And again I said, 'No, I'm not.' I was positive that this whole thing was going to end with the announcement that they were going to reform Black Sabbath with Ozzy. And, well, what do you know, that's exactly what happened! So I wanted no part of it." Dio's final performance as Black Sabbath's singer took place in Oakland on November 13, 1992, one night before the first of the two

Costa Mesa gigs. "That was it," he says. "I didn't even see the other guys afterwards. They just got on a bus and left. It was a bit hurtful, but I don't know. I guess I should have been prepared for it. Things had ended badly once before."

Black Sabbath recruited Judas Priest frontman and fellow Birmingham native Rob Halford for the final two shows, and as Dio had suspected, on the second night joined with Ozzy to perform a four-song set. Though there was talk of a full-scale reunion with Osbourne, nothing would happen for another five years, when he, Iommi and Butler got together, along with ex-Faith No More drummer Mike Bordin, for the 1997 Ozzfest.

A decade later, Iommi and Butler are

once again back with Dio and Appice, though this time with a new name and, just as significantly, a better understanding of the expectations surrounding the band. "We're all just treating this as a project: an album and a tour, and that's it," says Dio. "And I think if we look at it that way, it won't feel so loaded, and we'll all be much better off down the line. There won't be any hurt feelings, there won't be any arguments, and, you know, maybe it won't be another 12 years before we talk to each other again."

As for any post-Heaven and Hell plans, Dio, for his part, is eager to get back to work with his solo band. "I love the guys that I play with, and I have no plans to give that up for anything."

And then there's that written statement from Osbourne proclaiming that the original Black Sabbath will once again tour and record. While Iommi is decidedly tight-lipped about the future, acknowledging only that "those options will definitely be explored at some point," Butler is a bit more forthcoming. "We do have a bunch of songs that we wrote with Ozzy in 2001 that we have to go back and listen to," he says. "And I'm sure that if Tony and Ozzy got together to work on some music, much in the same way Tony and Ronnie recently did, they could come up with a lot of great material. So, really, who knows what could happen?"

"But that's all in the future. For now, at least, I can say for sure that this year looks to be an incredible one."



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been exceedingly thin, had at one point in 2003 withered away to nearly 90 pounds. He endured an eight-month layoff in 2005 after undergoing surgery on his left wrist for carpal tunnel, and for a time it appeared that the man they call "Johnny Guitar" would never play again. On top of it all, he was battling hip problems, which to this day require him to perform seated. (In 2000, Winter fell at home and broke his hip, resulting in the cancellation of a fall tour.)

Between the substance abuse and the myriad physical problems—as well as a messy lawsuit stemming from a series of German shows that were cancelled in bizarre, abrupt

fashion in the summer of 2003—Winter had earned a reputation among club owners and booking agents as being less than reliable. He'd simply missed too many dates, and the ones that he did manage to perform weren't exactly memorable. His skills, including the fiery guitar chops that had once dazzled none other than the great Jimi Hendrix, had eroded. Scariest of all, Winter was genuinely oblivious to the fact that he had a problem.

"We were driving together in upstate New York in the middle of 2004, just when he was starting to snap out of this funk," Nelson recalls. "And out of the blue, Johnny said to me, 'Paul, was I that bad?' I said, 'Johnny, you mean you don't remember?' And he said no, he didn't remember. I said, 'You're kidding me,

right? Johnny, you were bad. *Beyond* bad.'"

The outlook for Winter has changed—and for the better. "He's aware of everything now," Nelson says. "He knows he's getting better. He can feel it, hear it and sense it. Now that the Teddy regime is over, people aren't afraid to speak their minds and tell him the truth about things. When Teddy was still around, it was considered a big risk to talk straight with Johnny. It would mean instant termination."

Now, it's Nelson's job to rebuild the organization and achieve what just three years ago seemed to be a wildly daunting task: secure Johnny Winter's financial future, as well as his musical legacy. The former should be a legitimate possibility, pending a successful resolution with Slatas' estate and Winter's continued ability to tour; the latter, with a little luck, should eventually culminate with an induction ceremony at the Rock and Roll Hall of Fame in Cleveland, Ohio. In Nelson's mind, when Winter achieves that honor, the legendary guitarist's career journey, which began in the southeastern Texas town of Beaumont (not far from the Louisiana state line), will finally be complete.

Thanks to a steady, healthy diet and physical regimen—and a few tacos and milkshakes along the way—Winter is now up to 140 pounds and looking better than he has in years. In 2006, Winter played roughly 120 shows, and Nelson expects his touring schedule to grow increasingly ambitious through 2007 and beyond. "He lives for the road," Nelson says, "and he lives the life of the ultimate night person. It's not an albino thing; it has nothing to do with the light, although a lot of people think that. He just really enjoys his sleep. He sleeps longer than anybody I know. He'll go to bed at 2 A.M., and then he won't wake up until 4 P.M. the next afternoon. Then he gets up and he's listening to music. He is the ultimate touring musician."

Nelson also notices other, more subtle changes: Winter is increasingly talkative and generally more aware and involved these days—the emergence from his long, confusing haze continues. And Winter tells Nelson that he's tired of performing in a chair and would like to stand again, something he hasn't done in years. His musical skills are rebounding as well. He can again summon the magic from his vintage Gibson Firebird that transformed Bob Dylan's "Highway 61" into a slide-guitar tour de force, and the throaty growl that punctuated many of his classic Seventies recordings has resurfaced.

"The guitar riffs were always there," Nelson says. "They just were slowed down a bit because of the condition he was in. And now they're in sync, and he's improvising. He's returning to his old way of playing, where the songs were a format for his soloing and improvisation. Ideas are flowing out of him, his phrasing is in place, the singing, everything."

But be advised: This is not a comeback. "It's not a comeback," Winter says with a hint of defiance, "because I never went anywhere."

Nelson avoids the c-word, but he likes to refer to Winter as "bulletproof." Winter doesn't seem to like that word, either. "I've been real lucky," he says. "And now I want to play as long as I live. I wouldn't know what to do if I wasn't playing."

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Jimmy went through about 10 guitars before he found one that he thought was especially nice and set it aside. He tried another three or four before he found another one he liked, then he tried another five or so guitars before I handed him another one that he *really* liked. He just strummed one chord on it and said, "That's it! This is my number one right there. I'll have that one." I

said, "You could tell that quickly? I'll just set it aside so you can go through the rest." He said that he didn't need to; that guitar was the one. I was floored. I know that Jimmy can be very sensitive and intuitive when it comes to guitars, but I didn't know he was *that* intuitive.

Now we had three guitars sitting aside on stands for Jimmy. When he got to the end, we asked if he wanted to compare the three and he said, "Oh no. That's the one right there." And he pointed to it. I had his tech Sam put it in a case so Jimmy could take it home with him. Jimmy signed the certificate and marked it as being number one. As Sam was getting ready to put it in its case, I told him that he should peel off the bogus serial number label.

He started to peel it off then stopped immediately. He said, "That's weird. The guitar that Jimmy chose is number one." I said, "Of course it is. Every guitar that Jimmy chooses for himself is number one." He said, "No, this guitar is literally number one. That's the number on the sticker!"

Jimmy heard this, and he said, "Hang on! You mean that out of all those guitars the one I chose is actually number one? That's fantastic! It's a bit of rock and roll history there." It was totally a coincidence, but there was an aura in the room that day. It was a priceless moment that added to the day's mystique.

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THEME AND VARIATIONS

Phrasing arpeggios over a chord progression

One of my favorite things to do is take a classically flavored chord progression, like the one shown in **FIGURE 1**, and use it in a rock guitar context. This particular progression is based for the most part on what is known as the *cycle of fourths*, in that the root note of each of the first five chords is the interval of a fourth above the previous root note. The first chord, Gm, is the *tonic* or “home” chord that defines the key. The five chords that follow are all built from the notes of the G natural minor scale (G A B♭ C D E♭ F), and the final chord, D7, is derived from G harmonic minor (G A B♭ C D E♭ F♯).

A musically effective way to play over a progression like this is to string together a sequence of arpeggios that clearly outlines the chord changes. The danger with this methodical approach, however, is that by beginning each arpeggio on its root note and playing it straight up and down, you can sound too predictable and, ultimately, not very melodic. But as I will demonstrate, you can use arpeggios to outline a chord progression in ways that sound more musical and inventive.

In **FIGURE 2**, I've put together a phrasing scheme with a series of arpeggios that navigate the chord progression in a way that varies the direction, or *contour*, of the line. I also begin each arpeggio on a chord tone other than the root note, which creates a *harmonious counterpoint* when heard together with the root note, played by a bass or other instrument. Notice how I establish a “thematic phrasing structure” over the two chords in bar 1 that is then applied and adapted to both pairs of chords in bars 2 and 3. In bar 4, I end the phrase with a more scalar line based on the D Phrygian-dominant mode (D E♭ F♯ G A B♭ C), which is the fifth mode of G harmonic minor.

There are times, however, such as when you're playing a capella (unaccompanied), when it just feels better to sweep through each arpeggio in a more straight-ahead, rhythmically uniform fashion, as demonstrated by the “virtuoso-style” runs in **FIGURES 3 and 4**.

FIGURE 1

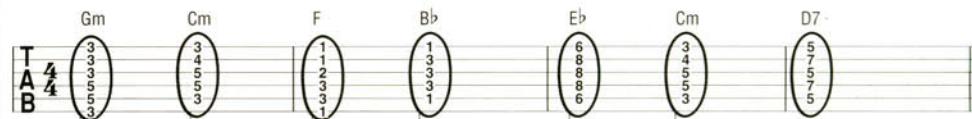


FIGURE 2

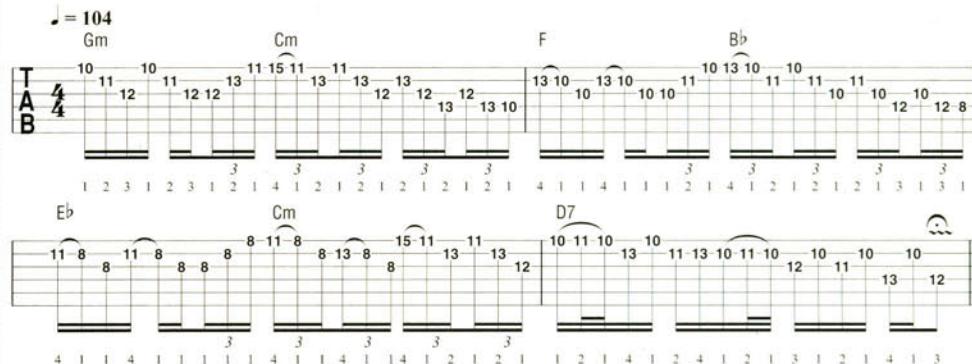


FIGURE 3

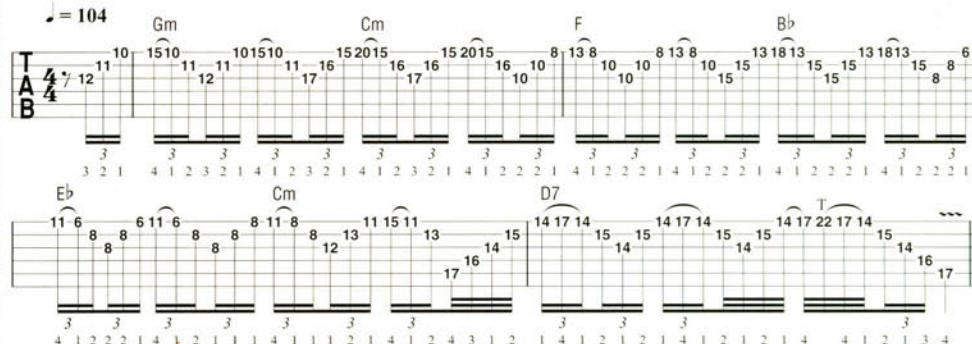
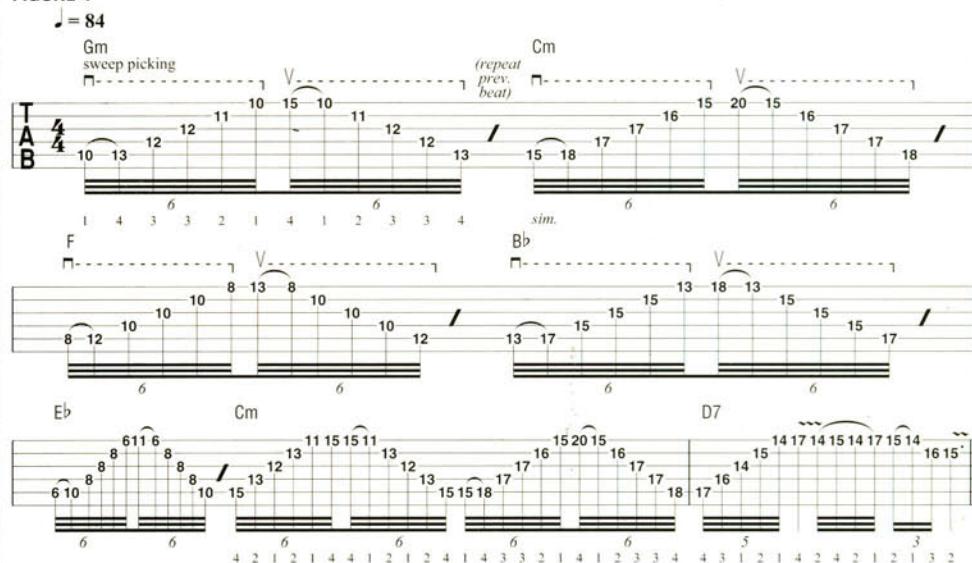


FIGURE 4



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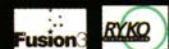
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CLASSIC STYLING

Bach Chorale Voicings

This month, I'd like to focus on an approach to chord playing inspired by Johann Sebastian Bach's chorales. As a musical form, the chorale originated as a vocal hymn of the Lutheran church, often constructed in four-part harmony wherein the top voice is the melody. Bach composed many chorales of incredible beauty; the way he harmonized for four voices was impeccable, and his chorales served as the textbook for studying Western harmony for over 100 years.

One of the compositional devices Bach used when writing chorales is the *common tone*, which is a note within the four-part harmony that stays the same when one chord changes to the next. The practice of having notes remain unchanged from chord to chord, or moving them as little as possible, to the closest chord tone, is known as *voice leading*.

Inspired by Bach's chorale writing style, I composed a piece called "Omnis Mors Aequat," which in Latin means, "All things are equal in death." I recorded it for four voices, but it began as an instrumental guitar piece. **FIGURE 1** depicts the first six chords of the piece: the first three chords, G-Em-Cmaj9, all include the same top two notes, as the note on the G strings moves from D to E and then back to D. While these "voices" on the top three strings remain mostly unchanged, the bass notes descend from G to E to C, thus dictating the chord movement.

When playing this type of idea on electric guitar, I like to use the tone control to *swell* into each chord. I begin with the tone control rolled down to full bass, and as I strum across the chord with the pick, I simultaneously use my pick-hand pinkie to turn the volume control from bass to treble, creating a sort of "French horn in the distance" effect. This is illustrated in **FIGURE 2a**. I simply grab as many notes as I can with the fret-hand, usually three or four depending on the specific chord voicing. **FIGURE 2b** shows another sequence of chords played in the same manner.

FIGURE 3 depicts the first 20 bars of "Omnis Mors Aequat," wherein each chord is played with a tone swell. Following the first six chords, bars 3 and 4 present the next six chords. Notice that the first three chords here, Am, F/A and Dm7, share a high C note on top. If you now look at the first five

chords, you will see that, as the bass notes move around, the higher voices either remain constant or move only a half step or whole step up or down. Now play through the rest of the progression through the first ending, taking notice of the voice leading—the notes that stay the same versus the notes that change. The first nine bars are then repeated, followed by a different ending wherein the progression resolves nicely to an A major chord.

In chorale music, the four voices move independently, and the only thing to think about when writing in this style is what it's going to sound like, because you're not limited to the confines of a specific instrument. Voicing chords on the guitar this way sounds cool and unusual because it's very un-guitaristic and enables one to break away from the more familiar sound of the way chord progressions are typically played on guitar. In chorales there are often wide intervallic gaps between the voices, and in bar 4 of **FIGURE 3**, for example, the third string is muted, while notes

are fretted on the strings on either side of it, creating a spacious, open sound.

Looking at the piece as a whole, you'll discover that there are only a few variations in the chord voicings used. Try experimenting with the ordering of these voicings to create your own original chord progressions. It's chiefly the way the bass line moves against the melody that creates the characteristic chorale-like sound.

Also, depending on how your guitar/amp combination sounds, you might want to change the voicings to different strings. **FIGURE 4** shows two different ways to voice Cmaj9; **FIGURE 5** offers another example of this concept, using wider stretches.

If you were raised on rock and roll like I was, something like this represents a big departure. This is all the more reason to try it. It may take some work to get a sound you like. For a start, use a clean sound and your guitar's bridge pickup, and try adding a compressor and some long delay.

FIGURE 1



FIGURE 2a

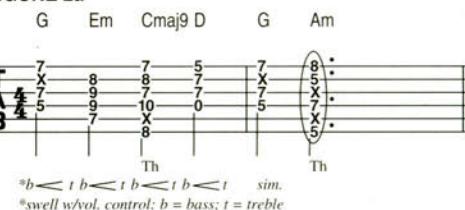


FIGURE 2b

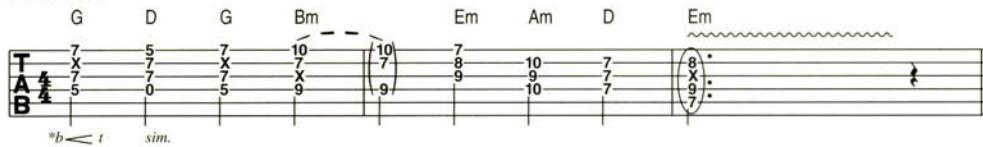


FIGURE 3 "Omnis Mors Aequat"

Moderately Slow $\text{♩} = 80$

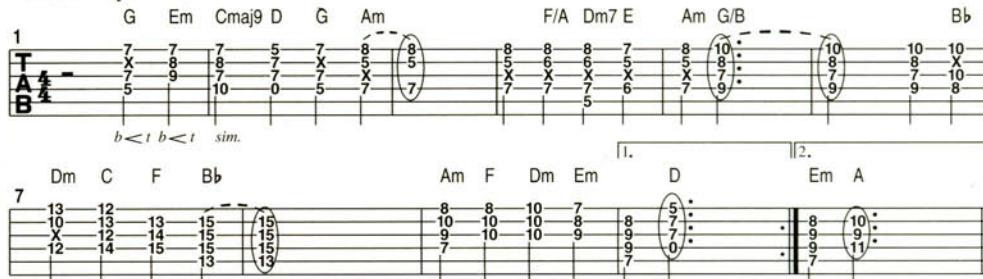


FIGURE 4

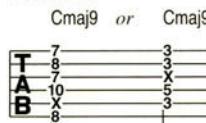


FIGURE 5



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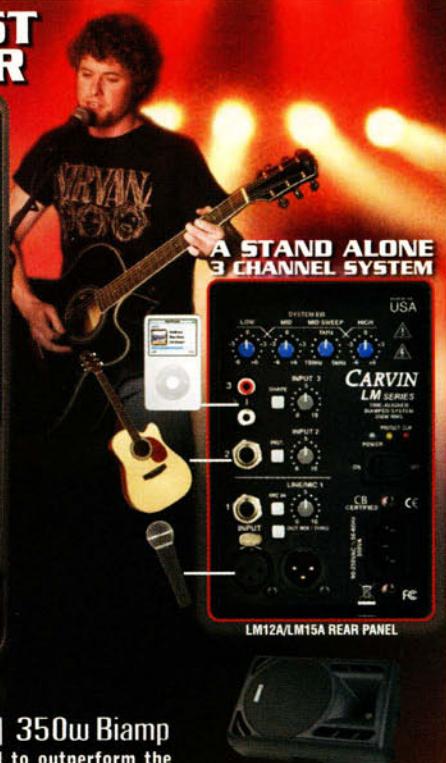
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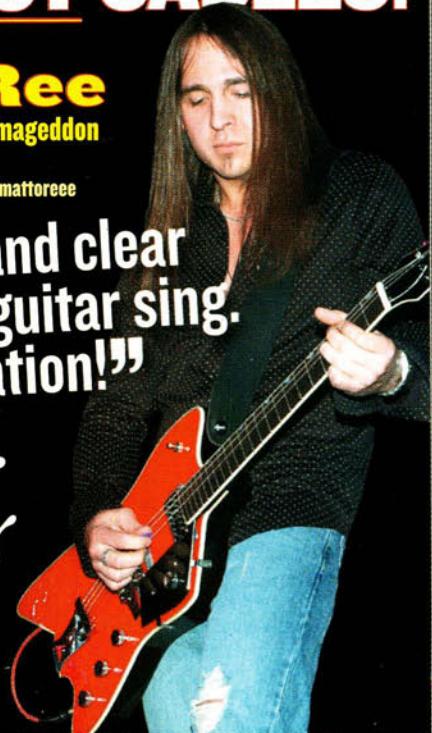
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INSTRUMENTAL EXPEDITION

Expanding intervals, “piano-ing” up the guitar and how to play “The Crusade”

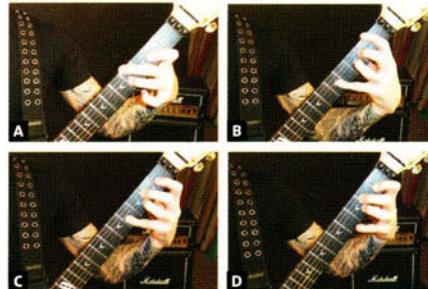


Greetings from Tokyo. We just finished our first headlining tour of Japan, and I'm happy to say all the dates were sold out. We're now embarking on our first Australian tour, and that's almost all sold out, too. Our two-month Euro-tour with Maiden at the end of last year finished up in London just before Christmas and was beyond a dream: touring with our lifetime heroes was fantastic. We are, however, looking forward to coming back to North America in February with our good friends in Machine Head and our new pals in Lamb of God and Gojira. That's going to be quite a party! As promised last time [March 2007 issue], this month we're going to look at some riffs from the title track of our latest album, *The Crusade*.

“The Crusade” is an instrumental, and it was one of the first tunes written for the album. I remember playing some of the original beginning riffs to it and thinking, It'll be tricky, but I could learn to sing and play this. I then came to the conclusion, however, that, with vocals, the music wouldn't speak on its own, so I decided to just make it an instrumental track. We've always wanted to do an instrumental anyway, so we figured, Let's do this one as an instrumental and make it long and rockin'.

“The Crusade” is more than eight minutes long and has a lot going on in it, but the writing process actually wasn't a big deal; we would just add a little bit to it here and there while we were working on the album. It took us only a couple of days in the jam room to solidify the track as a band. We will definitely be attempting it live one of these days, but there are a couple of reasons why we haven't yet. First off, we recorded it with seven-string guitars and are currently waiting for some to be built to our body specs. Second, we tour so much that we rarely get rehearsal time between shows, and since there's so little of that, it's hard to prep such a busy-ass song!

The first riff we're going to look at is the one that begins at 1:13 into the track, shown in **FIGURE 1**. I don't know much about formal music theory, but unless I'm mistaken, the riff has three bars in 6/4, followed by one in 5/4, and then the progression repeats. It wasn't intentionally written like that; it just came out sounding that way. **FIGURE 2** and **PHOTOS**



A-D show the chord shapes and fingerings used in this riff. Notice the wide *intervals* (spaces) between the notes in each chord voicing and the *contrary motion* and *interval expansion* that occurs between the lowest and highest notes during the first two chord changes as the bass

notes descend while the top notes ascend.

The two-handed tapping line in **FIGURE 3** is a riff I came up with early on in the writing sessions of “The Crusade.” I was just messing around with trying to “piano” up the guitar by combining tapping, hammer-ons and open-string notes. I started on the B string, stayed within the B natural minor scale (B C# D E F# G A) and just went for it. Notice that the finger-pattern on the B string in bars 1 and 2 is repeated on the A string in bars 3 and 4.

This riff has a progressive vibe to it, and your two hands end up doing something that might be a bit unusual to you. It might throw you off a little bit at first, but, as always, start off by mastering how to play the sucker slowly, then build up speed, and you'll have it down in no time. See you on the road! ☺

“The Crusade”

FIGURE 1

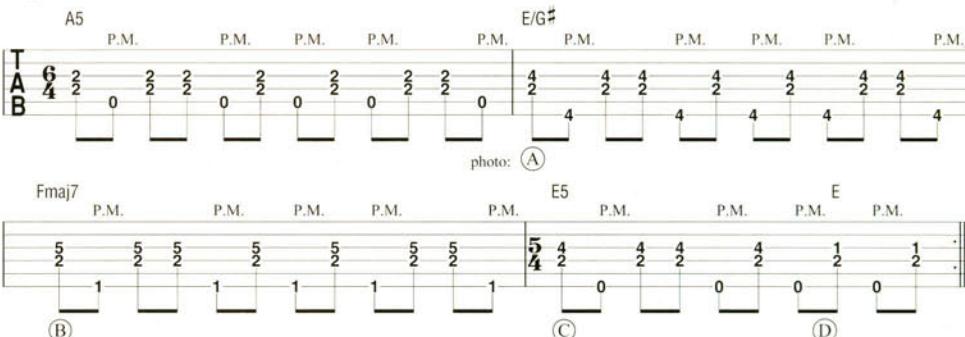


FIGURE 2

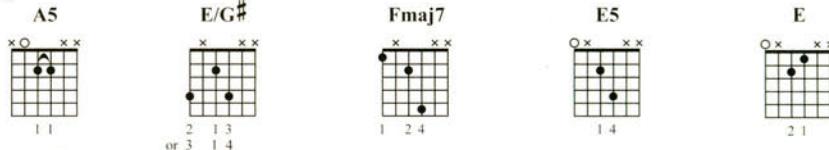
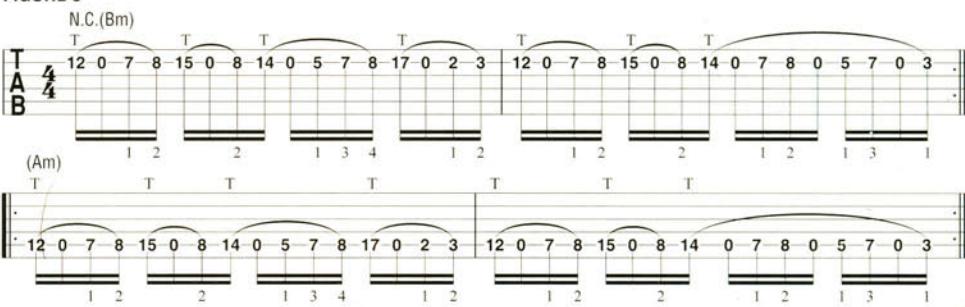


FIGURE 3



THE CRUSADE Music and Lyrics by Matthew K. Heafy; Copyright © 2006 Robot of the Century Songs (BMI) o/b/o itself and Hammer the Currents Productions, Sonic Assault Music, Hammer Fall Publishing and Metalkid Publishing (BMI) All Rights Reserved Used by Permission

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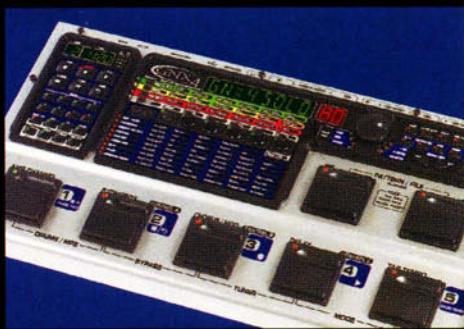


The Tones Behind The Tunes!

A Guide to the Perfect Tone

Great tones are sometimes born from great riffs. AC/DC has given us countless cool guitar parts to play over the years and "For Those About to Rock" is just one of their many unforgettable riffs with an equally memorable tone. Stevie Ray Vaughan's guitar work in Pride and Joy features that unmistakable lick and equally awesome tone as well. So if you find yourself in a rut, coming up with a cool riff can get you more mileage out of your favorite tones.

Now that I've used the GNX4 Guitar Workstation® for the last few months, I still have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarworld), but you have a wealth of options for recording, practicing and song creation.



One of the coolest features is the MP3 player, which lets me download all the great lesson clips from the magazine at:

>>HEAR IT ONLINE: WWW.GUITARWORLD.COM Load these or your favorite artist MP3s on the compact flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard recorder and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out www.guitarworkstation.com for the latest updated application tips and tutorials that can help you get the most out of your GNX4 Guitar Workstation.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

Black Sabbath "The Mob Rules"

Display Name: **MOB RULES**

Chan One EQ	On	0.0	150	2000	54000	12
GeNetX	Chan1	Mdrgain	Botq4x12	1	Britstak	Botq4x12
Chan Two EQ	On	0.0	150	2100	3200	0
Tone	Ch1 / Ch2	57 / 65	-8 / -5	-6 / 1	5 / 4	65 / 67
On/Off	Param1	Param2	Param3	Param4	Param5	
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	Off	Big MP	50	79	-	33
Noise Gate	On	Silencer	37	0	-	-
Chorus/Mod	On	Chorus	17	65	11	40
Delay	Off	Mono	360	11	Off	35
Reverb	Off	-	-	-	-	-
Exp Assign	Exp1	Vol Pre	0	99	-	-

AC/DC "For Those About to Rock"

Display Name: **TO ROCK**

Chan One EQ	On	0.0	150	2200	3450	0
GeNetX	Chan1	Britstak	Brit4x12	1	Britstak	Brit4x12
Chan Two EQ	On	0.0	150	2200	3450	0
Tone	Ch1 / Ch2	48 / 50	-4 / -4	11 / 12	3 / 5	72 / 80
On/Off	Param1	Param2	Param3	Param4	Param5	
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	Off	-	-	-	-	-
Noise Gate	On	Silencer	37	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	On	Hall	10	54	33	6
Exp Assign	Exp1	Vol Pre	0	99	-	-

The Shins "Phantom Limb"

Display Name: **PHANTOM**

Chan One EQ	On	0.0	150	2100	5000	0
GeNetX	Chan1	Blackfac	Amer2x12	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	2100	5000	0
Tone	Ch1 / Ch2	32 / 36	0 / 1	4 / 7	9 / 1	81 / 85
On/Off	Param1	Param2	Param3	Param4	Param5	
Wah - Pickup	Off	Cry	99	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	On	Screamer	10	50	-	99
Noise Gate	On	Silencer	15	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	On	Plate	0	59	0	50
Exp Assign	Exp1	Vol Pre	0	99	-	-

Stevie Ray Vaughan "Pride and Joy"

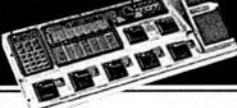
Display Name: **PRIDE JOY**

Chan One EQ	On	0.0	150	3200	5500	4
GeNetX	Chan1	Blackfac	Twedlx12	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	3600	5150	4
Tone	Ch1 / Ch2	99 / 99	3 / 0	9 / 4	10 / 9	60 / 55
On/Off	Param1	Param2	Param3	Param4	Param5	
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	On	Screamer	22	75	-	88
Noise Gate	On	Silencer	20	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	On	Hall	5	61	50	20
Exp Assign	Exp1	Vol Pre	0	99	-	-

My Chemical Romance "Famous Last Words"

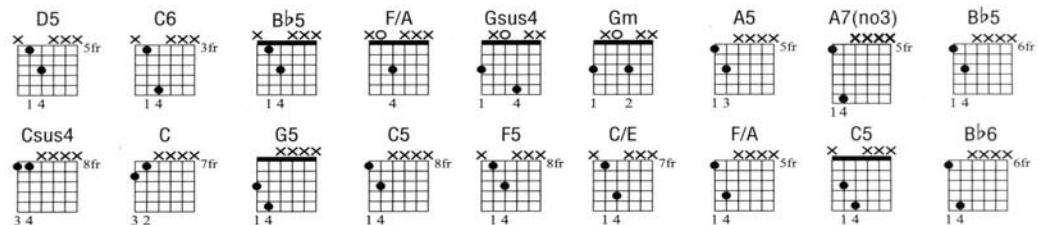
Display Name: **FAMOUS**

Chan One EQ	On	0.0	150	2600	5000	0
GeNetX	Chan1	Britstak	Brit4x12	1	Hot Rod	Vntg4x12
Chan Two EQ	On	0.0	150	2500	5000	0
Tone	Ch1 / Ch2	84 / 90	4 / 0	11 / 9	5 / 7	60 / 70
On/Off	Param1	Param2	Param3	Param4	Param5	
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	Off	-	-	-	-	-
Noise Gate	On	Silencer	37	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	Off	-	-	-	-	-
Exp Assign	Exp1	Vol Pre	0	99	-	-



“FAMOUS LAST WORDS” MY CHEMICAL ROMANCE

As heard on **THE BLACK PARADE** (REPRISE)
Words and Music by My Chemical Romance * Transcribed by Jeff Perrin



A 1st Verse (0:00)

Moderately ♩ = 124

Now I know that I can't make you stay but where's your heart

D5 C6 Bb5

Gtr. 1 (elec. w/light dist.)

Rhy. Fig. 1

1 * P.M.

*repeat previous chord

Gtr. 2 (elec. w/dist.)

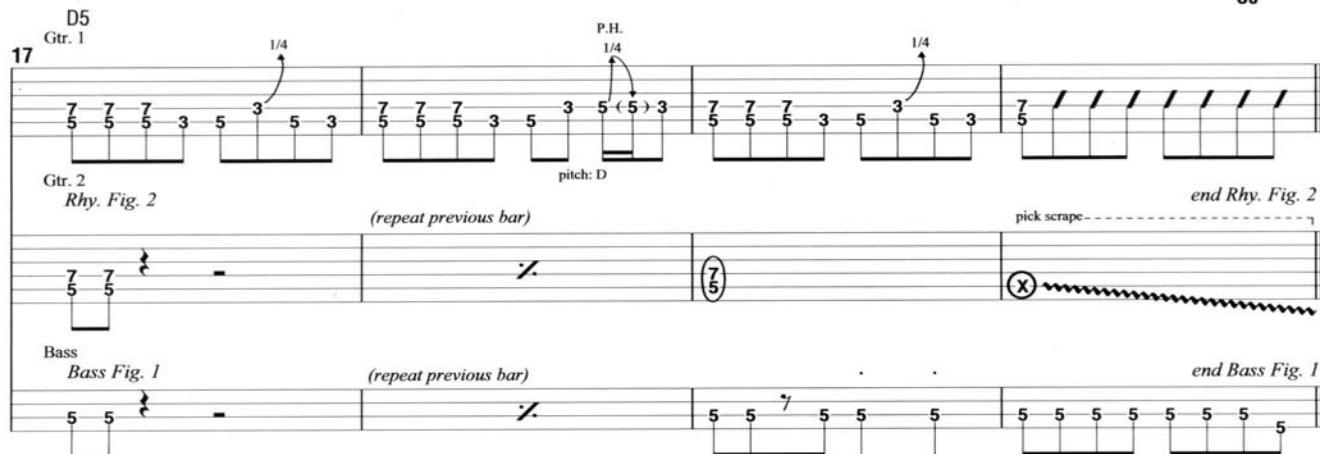
Gtr. 1 plays first six bars of Rhy. Fig. 1 (see bar 1)

Gtr. 2

B (0:32)

D5 Gtr. 1

17 1/4 P.H. 1/4 So



Gtr. 2 Rhy. Fig. 2 pitch: D (repeat previous bar) end Rhy. Fig. 2

Bass Bass Fig. I (repeat previous bar) end Bass Fig. I

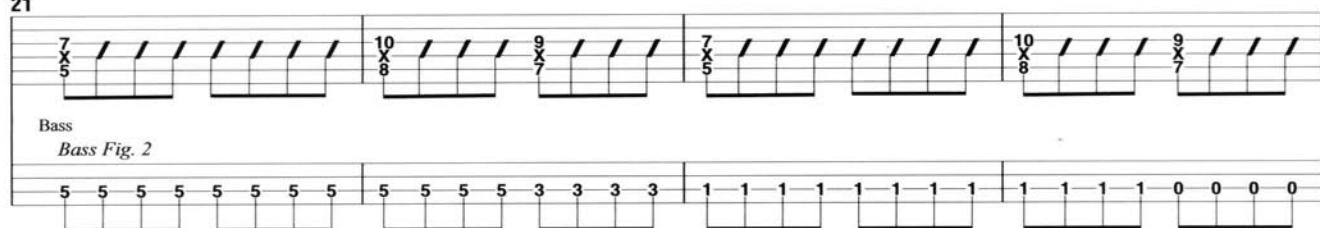
C 2nd Verse (0:40)

many bright lights they cast a shadow but can I speak
D5 C6 Bb5 F/A

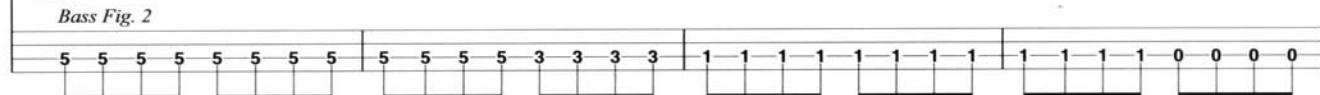
Gtr. 1 plays Rhy. Fig. 1, w/o P.M., one and one half times (see bar 1)

Gtr. 2

21



Bass Bass Fig. 2



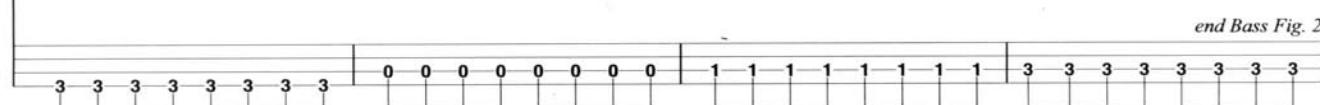
well is it hard understanding I'm incomplete

Gsus4 Gm A5 A7(no3) Bb5 Csus4 C

25



end Bass Fig. 2

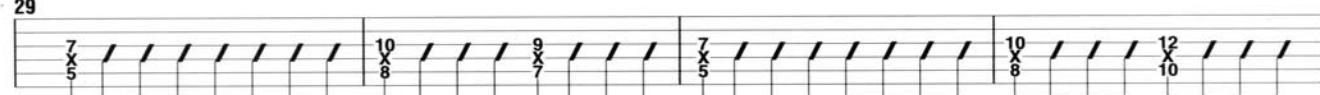


A life that's so demanding I get so weak

D5 C6 Bb5 F/A

Gtr. 2

29



Bass plays first four bars of Bass Fig. 2 (see bar 21)

"FAMOUS LAST WORDS"

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Gsus4 Gm A5 A7(no3) B♭5 C5

Gtr. 2

33

Rhy. Fill 1

Bass Fill 1

D 1st and 2nd Choruses (1:11, 2:06)

I am not afraid to keep on living C/E I am not afraid to walk this world alone F/A

F5 D5 (repeat previous two bars) 2

37

Rhy. Fig. 3

Bass Fig. 3

Honey if you stay I'll be forgiving Nothing you can say can stop me going home (2nd time) skip ahead to G

B♭5 C5 G5 C5

41

end Rhy. Fig. 3

end Bass Fig. 3

E (1:27)

D5 Can you
Gtr. 2 plays Rhy. Fig. 2 (see bar 17)

Gtr. 1

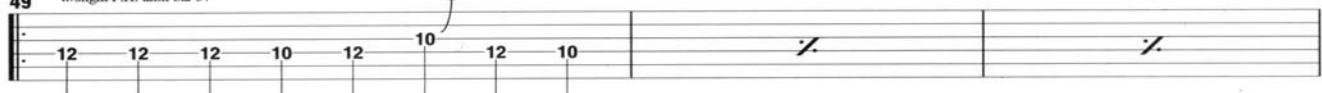
45

Bass plays Bass Fig. 1 (see bar 17)

F 3rd Verse (1:35)

see My is eyes are shining bright 'cause I'm out
 D5 Is it hard understanding C6 Bb5 I'm out
 Gtr. 1 plays Rhy. Fig. 1 twice, w/o P.M. (see bar 1)

Gtr. 2
49 w/slight P.H. until bar 57

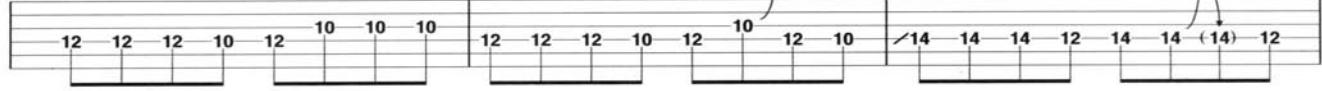


1/4

Bass plays Bass Fig. 2 twice (see bar 21)

here incomplete on the other side of a jet black hotel mirror
 F/A Gsus4 Gm A A5 so that's so demanding

52

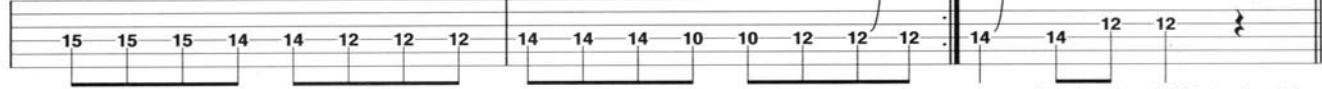


1/4

and I get 1. I'm so weak 2. go back to [D] 2nd Chorus
 Bb5 Csus4 C C5 weak

Gtr. 1 substitutes Rhy. Fill 1 (see bar 36)

55



1/2 1/2

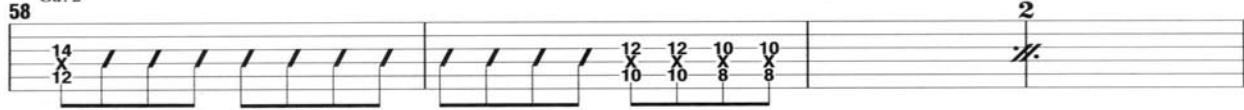
Bass substitutes Bass Fill 1 (see bar 36)

G (2:22)

I am not afraid to keep on living I am not afraid to walk this world alone
 F5 C/E D5 F/A

Gtr. 1 plays Rhy. Fig. 3 (see bar 37)

Gtr. 2



1/2 1/2

Bass plays Bass Fig. 3 (see bar 37)

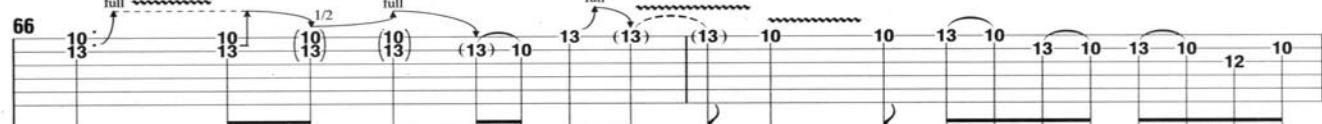
Honey if you stay I'll be forgiving Nothing you can say can stop me going home

62


H Interlude (2:38)

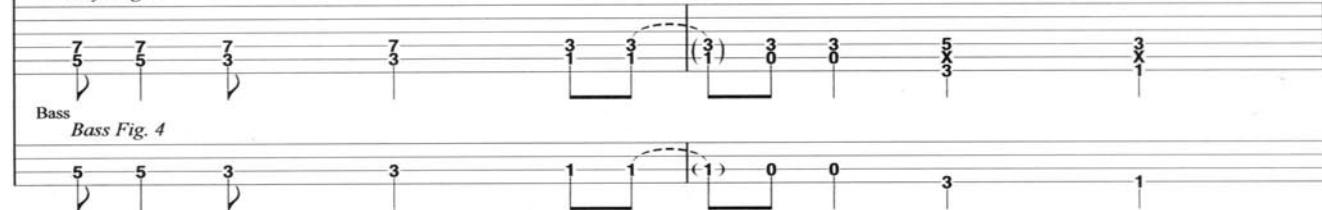
D5 C6 Bb5 F/A N.C.(G5) (F5)

Gtrs. 3 and 4 (elec. w/dist.)



full full full

Gtrs. 1 and 2 Rhy. Fig. 4



Bass Fig. 4

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J 4th Verse (2:08)

I see you lying C/E next to me D5 with words I thought I'd never F/A

F5 Gtr. 4
82 full full
17 17 20 20

Gtr. 3 full full
13 13 16 16

Gtrs.
1 and 2 Gtr. 1 (w/light dist.)

Rhy. Fig. 5

P.M.

10 8 7 5 8

Bass

8 8

speak awake and unafraid asleep or dead

Bb5 C5 G5 C5 Bb6

Gtr. 1
86 P.M.

8 6 10 8 5 3 10 8 10 6

(I can see 'Cause I see you lying) next to me with words I thought I'd never
F/A Csus4 (I can see you lying) D5 see you lying) C6

Gtr. 2 (w/light dist.)

90 10 8 12 12 12 14 12 10 2 2

Gtr. 1
P.M.

8 5 8 8 7 5 8 5 3

Bass plays last eight bars of Bass Fig. 5 (see bar 106)

speak awake and unafraid asleep or
(I can see I see you lying) (I can see I see you lying)
Bb5 C5 G5 C5

94 10 8 12 10 9 7 10 8 5 3 10 9
(w/full dist.) end Rhy. Fig. 5

8 6 10 8 5 3 5 3 5 3

FAMOUS LAST WORDS

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K 3rd Chorus (3:39)

w/half-time feel

dead 'Cause I see you lying next to me with words I thought I'd never
 F5 C/E D5

Gtr. 1 repeats Rhy. Fig. 5, w/o P.M. (see bar 82)

Gtr. 2 (w/full dist.)

Rhy. Fig. 6

98

Bass Fig. 5

102

speak awake and unafeard asleep or
 Bb5 C5 G5 C5 Bb6

106

dead 'Cause I see you lying next to me with words I thought I'd never
 F/A Csus4 D5 C6

110

speak awake and unafeard asleep or
 Bb5 C5 G5 C5 end Rhy. Fig. 6
 end Bass Fig. 5

L (4:10)

(end half-time feel)

dead

(I am not afraid to keep on living) (I am not afraid to walk this world alone)

Gtr. 1 plays Rhy. Fig. 5 one and one half times and fades (see bar 82)

Gtr. 2 plays Rhy. Fig. 6 one and one half times and fades (see bar 98)

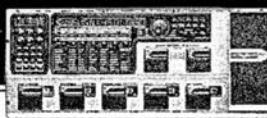
Gtr. 3

114 fade out 3rd time

Bass plays Bass Fig. 5 one and one half times and fades (see bar 98)

118

dead (Honey if you stay I'll be forgiving) (Nothing you can say can stop me going or home) (play 3 times)
 2



Download the Tone!

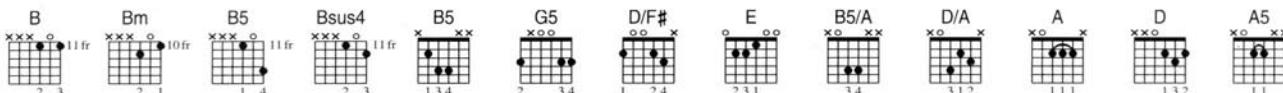
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"FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)" AC/DC

As heard on **FOR THOSE ABOUT TO ROCK WE SALUTE YOU (EPIC)**

Words and Music by Angus Young, Malcolm Young and Brian Johnson * Transcribed by Adam Perlmuter and Matt Scharfglass



A Intro (0:00)

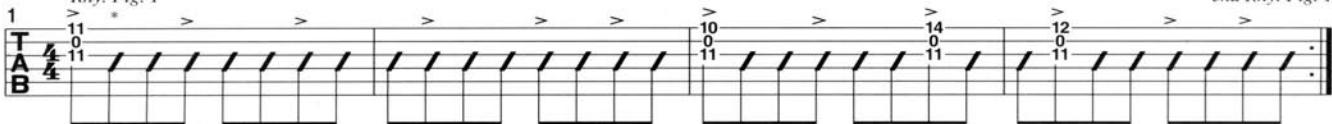
Moderately $\text{♩} = 128$
w/half-time feel

B

Gtr. 1 (elec. w/dist.)

w/pick and fingers until [B]

Rhy. Fig. I



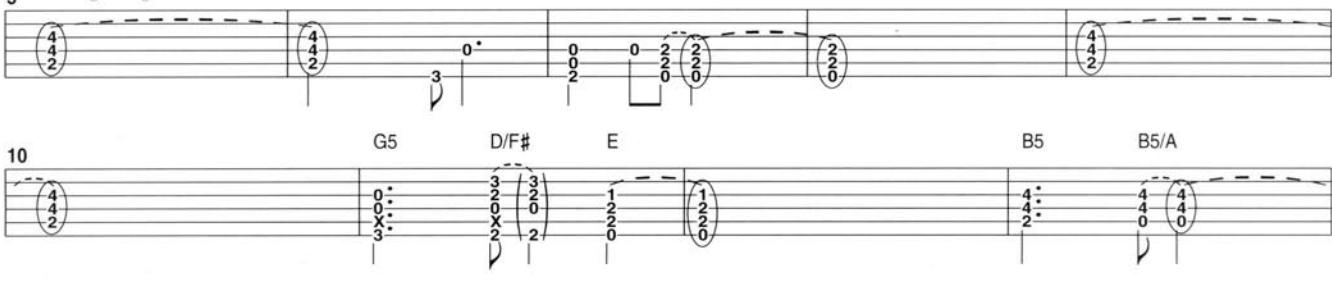
*repeat previous chord

B5

Gtr. 1 plays Rhy. Fig. I four times (see bar 1)

Gtr. 2 (elec. w/dist.)

5 let ring throughout



10

G5

D/F# E

B5

B5

14

G5

D/F#

E

B5

B5/A

Oh

19

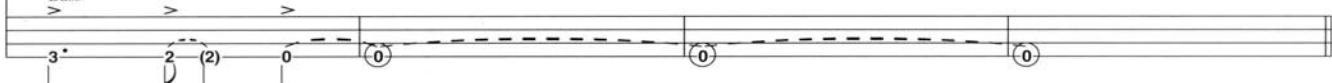
G5

D/F#

E

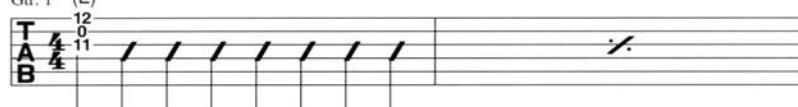
Gtr. 1 plays Fill I (see below)

Bass



Fill I (0:45)

Gtr. 1 (E)



"FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)"

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B (0:49)

(1.) Yeah yeah
(2.) We roll tonight

B5 B5/A

23 Gtrs. 1 and 2 (composite arrangement)

play 2nd time

Whoa
Yeah yeah

B5 B5/A

27

end Rhy. Fig. 2

end Bass Fig. 1

C 1st Verse (1:19)

Stand up and be counted
We are the dealers

32 B5

D/A

A

for we'll what you are about to receive
give you everything you need

*play 2nd time

D 2nd, 3rd and 4th Verses (1:33, 2:02, 3:17)

2. Well hail hail to the good times like 'cause rock has got the right of the way blue
(3.) rock at dawn on the front line fire bolt ready and aimed at you you
(4.) battery for hire with a guitar fire ready and aimed at you you

36 B5

D/A

A

we The

Bass plays Bass Fig. 2 twice (see bar 32)

(3rd time) skip ahead to **G** 3rd Chorus

40 B5

D/A

A

ain't no legend ain't no cause bite We're just livin' for today
sky's alight with the guitar up for the Heads will roll and rock tonight } For
Pick up your balls and a load up your cannon for the twenty-one gun salute

E 1st and 2nd Choruses (1:47, 2:16)

those about to rock

44 B5

B5/A

we salute

D/F# you

For

44

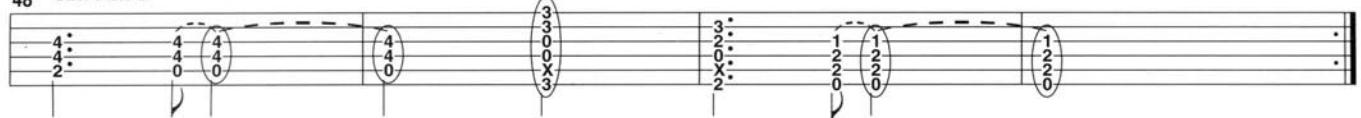
Bass plays Bass Fig. 1 twice (see bar 27)

"FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)"

1. those about to rock we salute you 3. We

B5 B5/A G5 D/F# E

48 Gtrs. 1 and 2



2. those about to rock we salute you For

B5 B5/A G5 D/F# E

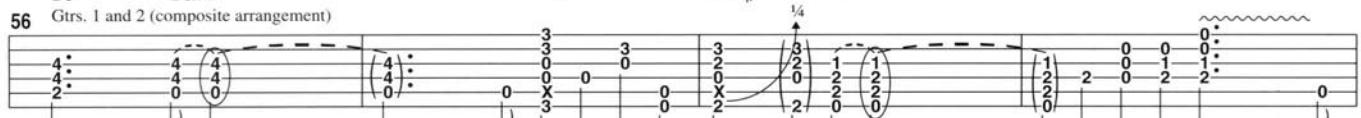
52



those about to rock we salute you yes we do For

B5 B5/A G5 D/F# E

56 Gtrs. 1 and 2 (composite arrangement)



Bass plays Bass Fig. 1 twice and lets open E note ring until [F] (see bar 27)

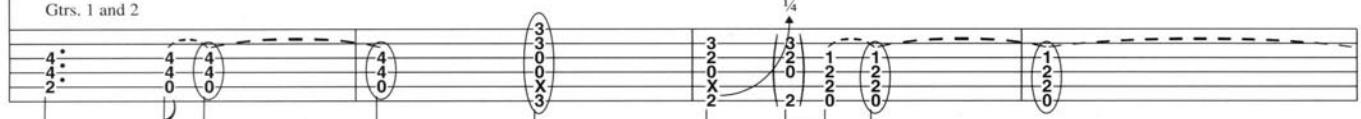
those about to rock we salute you

B5 B5/A G5 D/F# E

60 Gtr. 3 (elec. w/dist.)



Gtrs. 1 and 2

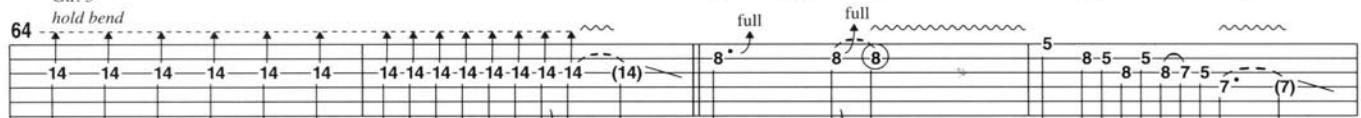


F Guitar Solo (2:49)

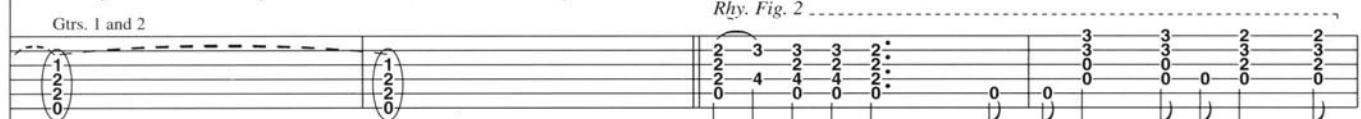
Oh salute A D/A A G5 D

Gtr. 3 hold bend

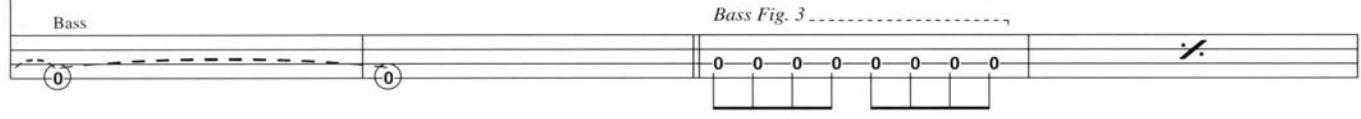
64 Rhy. Fig. 2



Gtrs. 1 and 2



Bass



A D/A A G5 D A D/A A G5 D

Gtrs. 1 and 2 play Rhy. Fig. 2 seven times (see bar 66)

68 Gtr. 3 P.M. ~~~~~



Bass plays Bass Fig. 3 four times (see bar 66)

"FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)"

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Bass

go back to [D] 4th Verse

4. We're just a

G 3rd Chorus (3:31)

those about to rock fire we salute you Oh For
B5 G5 D A5

Rhy. Fig. 3

end Rhy. Fig. 3

Bass Fig. 4

end Bass Fig. 4

those about to rock fire we salute you Oh For
B5 G5 D A5

Gtrs. 1 and 2 repeat Rhy. Fig. 3 (see bar 82)
Gtr. 3

Bass repeats Bass Fig. 4 (see bar 82)

“FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)”

“FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)”

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(4:17) those about to rock
B5

1., 2., 3.				
we	salute		you	
G5	D		A	For

104

104

full . full ~~~~ full - - (14) .

9 7 9 (9) 14 12 14 (14) .

2 2 2 2 2 2 2 3 4 2 2 3 4 0 3 3 3 2 2 3 5 5 5 0 0 0 0 0 0 .

4.

H Outro Guitar Solo (4:44)

we salute you
G5 D A

Guitar tablature for measure 112. The top staff shows a melodic line with notes and rests. The bottom staff shows the corresponding fret positions on the guitar neck. The tablature includes a 'full' dynamic instruction above the first note, a '1/2' dynamic instruction above the last note, and a '(7)' instruction below the last note.

112

full

7 7-6 9 7-6 7-6

9 7 7 9 7 9 9 9 7

(7)

1/2

7 3 3 3 2 2 3 5 5 5 0 0 0 0 0 0 0

114 B5

12 12 12 * 12 ~ 12 12 * 12 ~ 12 | 12 12 12 12 10 12 ~ 15

13 x

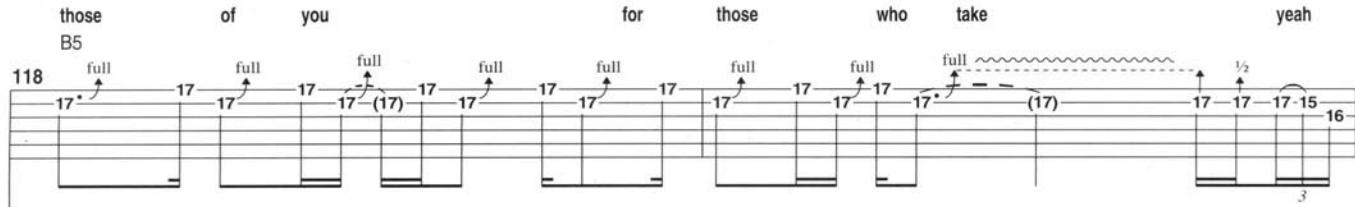
2 2 2 2 2 2 | 2 2 2 2 2 2 0 0

Fretboard diagram showing fingerings and muting techniques for the G5, D, and A chords. The diagram includes a 12-fret scale, with the 3rd fret marked as the root note for each chord. The G5 chord uses a muted open string at the 11th fret. The D chord uses muted strings at the 15th and 17th frets. The A chord uses muted strings at the 17th and 19th frets. Fingerings are indicated by numbers above the strings, and muting is shown with a vertical bar and a wavy line.

"FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)"

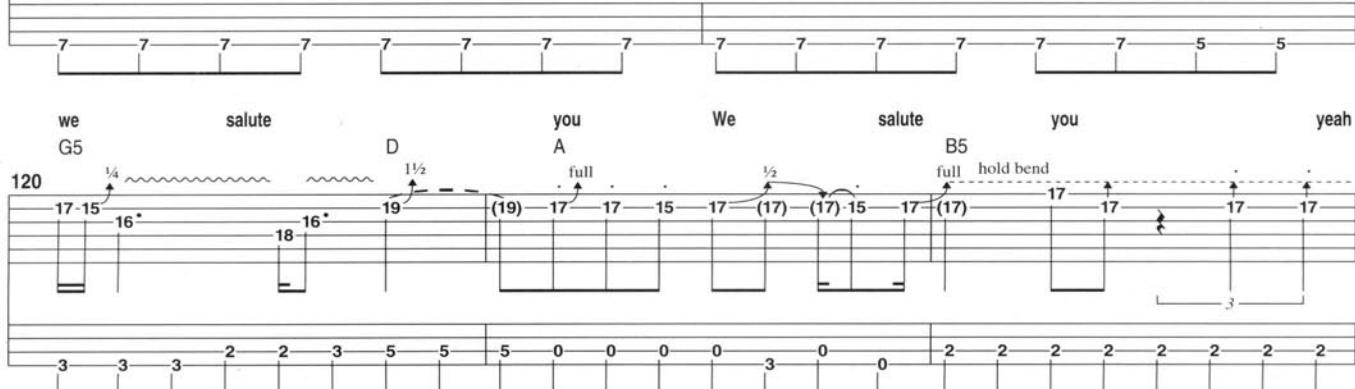
those of you for those who take yeah
B5

118 full 17 full 17 full 17 (17) 17 full 17 17 17 17 16
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5
 3



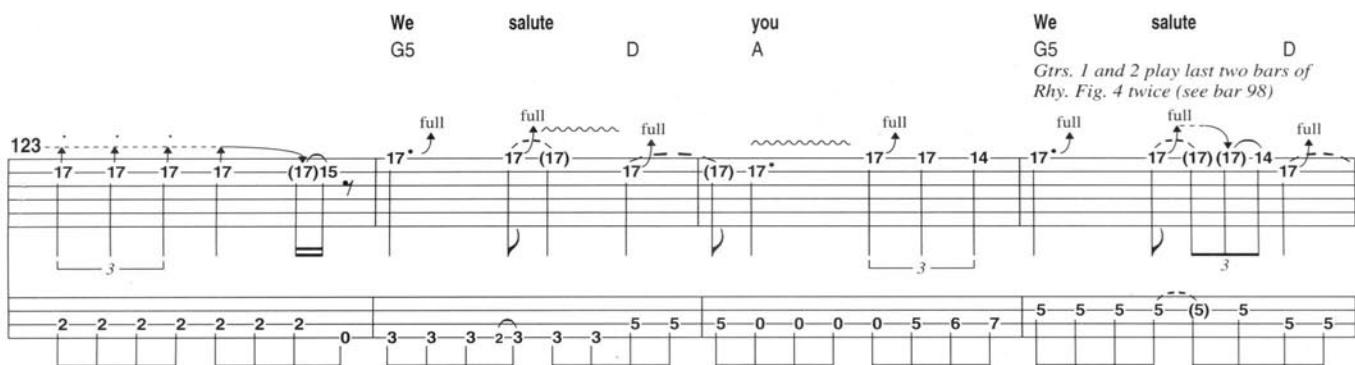
we salute you We salute you yeah
G5 D A B5

120 1/4 17-15 16* 16* 18 19 (19) 17 17 15 17 (17) 17-15 17 (17) 17 full hold bend 17 17 17 17
 3 3 3 2 2 3 5 5 5 0 0 0 0 3 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2
 3



We salute you We salute D
G5 A

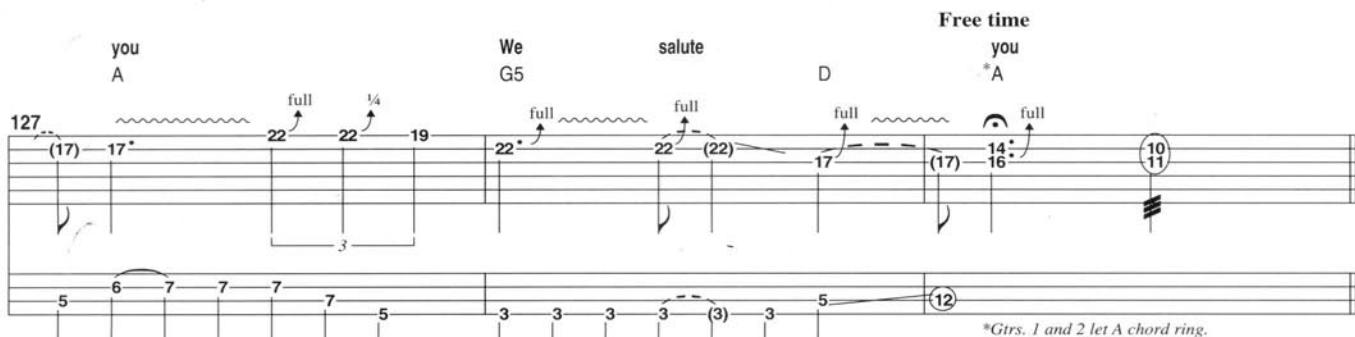
123 full 17 (17) 15 full 17 (17) 17 full 17 (17) 17 full 17 17 14 17 full 17 (17) 17-14 full 17
 3 2 2 2 2 2 0 3 3 3 2 3 3 3 5 5 5 0 0 0 0 5 6 7 5 5 5 (5) 5 5 5
 3



you We salute you
A G5 *A

127 full 22 22 19 full 22 (22) 17 full 17 (17) 16 10
 3 5 6 7 7 7 5 3 3 3 3 (3) 3 5 (12)
 3

Free time
you *A

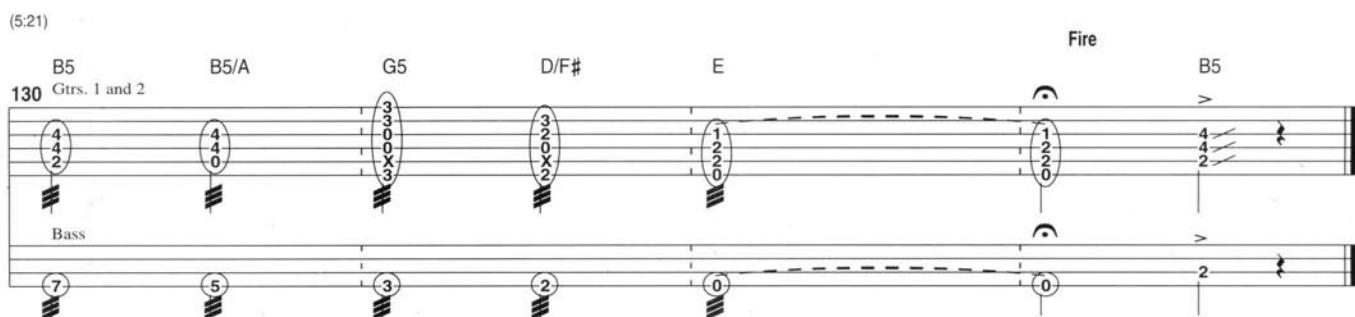


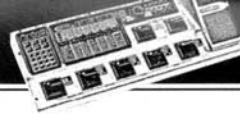
*Gtrs. 1 and 2 let A chord ring.

(5.21)

B5 B5/A G5 D/F# E B5
130 Gtrs. 1 and 2

Bass





"THE MOB RULES" BLACK SABBATH

As heard on **THE MOB RULES** (WARNER BROS.)

Words by Ronnie James Dio * Music by Ronnie James Dio, Terence Butler and Anthony Iommi * Transcribed by Jeff Perrin

Tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

Bass tuning (low to high): E♭ A♭ D♭ G♭.

All notes sound in the key of A♭ minor, one half step lower than written.



A Intro (0:00)

Moderately Fast ♩ = 140

A5

*Gtr. 1 (elec. w/dist.)

1 Rhy. Fig. 1 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

*Doubled throughout Bass

Oh D5 N.C.(G) come on ~~~~~ end Rhy. Fig. 1

A5 Gtr. 1 repeats Rhy. Fig. 1 D5

Gtr. 1 Bass

5 Bass Fig. 1 end Bass Fig. 1

B 1st and 2nd Verses (0:14, 0:55)

- Close the city spirit and you'll tell be the people blinded
- Kill the spirit and you'll be the blinded

N.C.(G)

A5

9 Gtr. 1 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Bass plays Bass Fig. 1 (see bar 5)

Death Play and darkness fire are you rushing burn your forward fingers to and take a bite lose your hold from of the the wall flame oh yeah

A5

13 Gtr. 1 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ (repeat previous bar) $\frac{1}{2}$ $\frac{1}{2}$ dip w/bar

Bass

Rhy. Fill I (1:19)

Gtr. 1 w/bar

“THE MOB RULES”

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(1:34)
(D5)
Gtr. 1 repeats Rhy. Fig. 2 (see bar 28)
Gtr. 2

(Bb5)

36

Bass repeats Bass Fig. 2 twice simile (see bar 28)

39

N.C.(D5)

Gtr. I plays first six bars of Rhy. Fig. 2 (see bar 28)

F Bridge (1:58)

You've - nothing to say

50 Dsus4
Gtr. 2

Gtr. 2 Oh they're breaking away If you listen to fools

52 G/D D Dm7

Gtr. 1 w/bar

Bass

G 3rd Verse (2:10)

Break the circle and it stop the movement The wheel take is thrown to the ground back around
Just remember it might start the rolling and you are right back around

57 A5 D5 N.C.(G)
Gtr. 2 *w/bar (play second time only)

Gtr. 1 1/2

Bass plays Bass Fig. 1 (see bar 5)

H Outro (2:24)

You're all fools

61 A5 D5 A5 full

Gtr. 1 plays Rhy. Fig. 1 through fade (see bar 1)

61 Gtr. 2 full

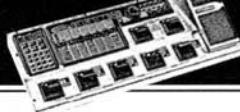
67 D5 full A5 full

72 D5 full A5 full

76 D5 full A5 full

80 D5 A5 full

84 D5 A5 full



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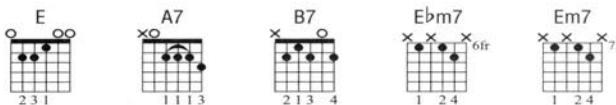
“PRIDE AND JOY” (LIVE) STEVIE RAY VAUGHAN

As heard on **LIVE ALIVE** (EPIC)
Words and Music by Stevie Ray Vaughan * Transcribed by Jeff Perrin

Tune gtr. down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

Bass tuning (low to high): E♭ A♭ D♭ G♭.

All notes and chords sound in the key of E♭, one half step lower than written.



A Intro (0:00)

Moderately $\text{♩} = 134$ ($\text{♩} = \overline{\text{♩}\text{♩}\text{♩}}$)

N.C.(E)

Gtr. (elec. w/light dist.)

1/4 (hold bend) full

This tablature shows the beginning of the song. It starts with a 1/4 note (hold bend) followed by a 1/4 note. The strings are muted (N.C. E) except for the 5th string which has a light distortion. The bass line (Bass Fig. I) consists of eighth-note patterns. The guitar part includes a sustained note with a bend and a transition to a more rhythmic pattern.

Gtr.

5

cont. simile throughout

Bass Bass Fig. I (repeat previous bar)

This section shows the guitar playing a sustained note (A7) while the bass provides harmonic support with eighth-note patterns. The guitar tab includes fingerings like 3, 4, 2, 4, 0, 0. The bass tab shows eighth-note patterns across the strings.

(A7)

9

This section continues the A7 chord. The guitar part features eighth-note patterns with fingerings like 3, 4, 2, 4, 0, 0. The bass line provides harmonic support with eighth-note patterns.

1. Well you've

(B7)

(A7)

(E)

(B7)

13

1/4

end Bass Fig. I

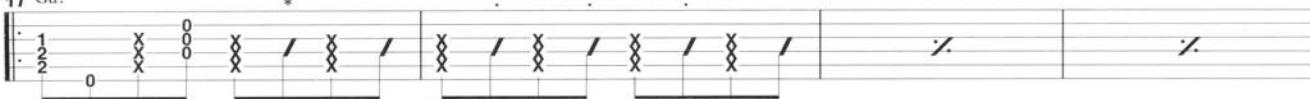
This section transitions to the E chord (labeled (E)) and then the B7 chord (labeled (B7)). The guitar part includes eighth-note patterns with fingerings like 3, 4, 2, 4, 0, 0. The bass line concludes its figure (Bass Fig. I) and begins a new pattern.

B 1st and 2nd Verses (0:30, 0:51)

heard about lovin' givin' sight to the blind
 (2.) love my baby my heart and soul

My baby's lovin' cause the sun to shine She's my
 Love like ours won't never grow old She's my

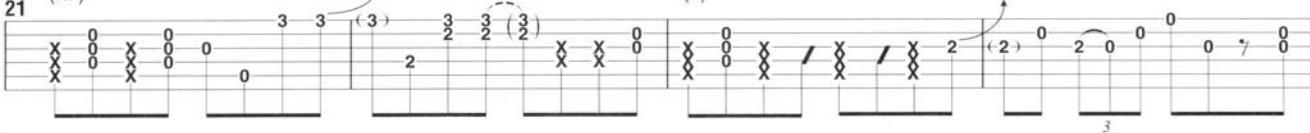
E
 17 Gtr.
 * Gir. substitutes Fill 1 second time (see below)



* repeat previous chord

Bass plays Bass Fig. 1 twice simile (see bar 5)

sweet little thang She's my pride and joy She's my
 sweet little thang She's my pride and joy She's my
 (A7) (E) (E)



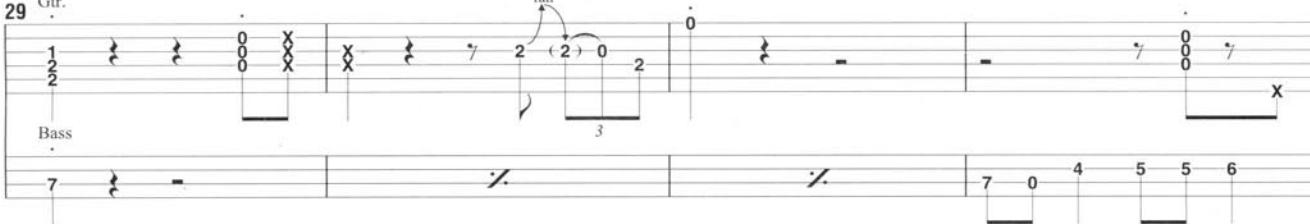
1/4 full

sweet little baby I'm her little lover boy 2. Well I
 sweet little baby I'm her little lover boy 3. Well I
 (B7) (A7) (E) (B7)
 25

C 3rd and 4th Verses (1:13, 3:43)

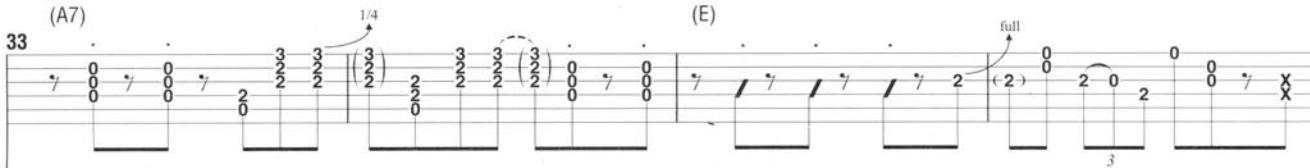
love my baby my long and lean You mess with her you'll see a man get mean She's my
 (4.) love my baby my heart and soul Love like ours won't never grow old She's my

E
 29 Gtr.

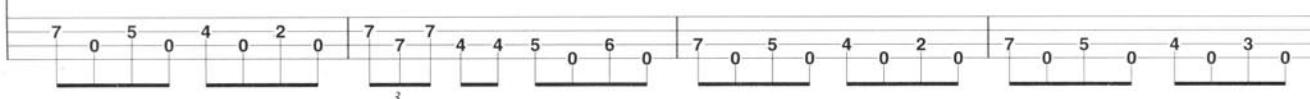


Bass

sweet little thang She's my pride and joy She's my
 sweet little thang She's my pride and joy She's my



1/4 full


Fill 1 (0:53)

(E)

Gtr.

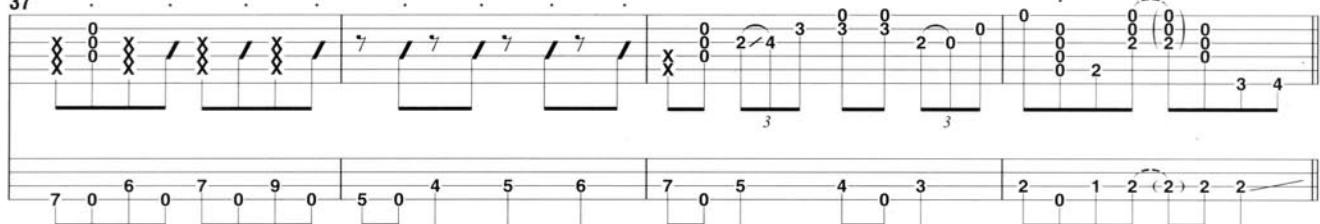
T

A

B

“PRIDE AND JOY” (LIVE)

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37 sweet little baby I'm her little lover boy
 sweet little baby I'm her little lover boy
 (B7) (A7) (E)


(2nd time) skip ahead to F 5th Verse

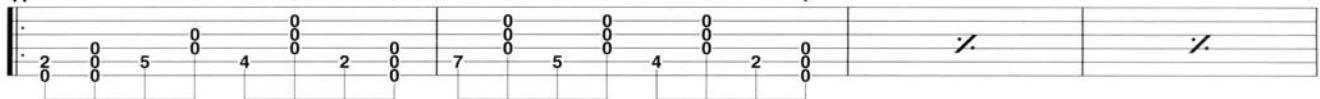
Hit it Reese s. Well I

(B7)

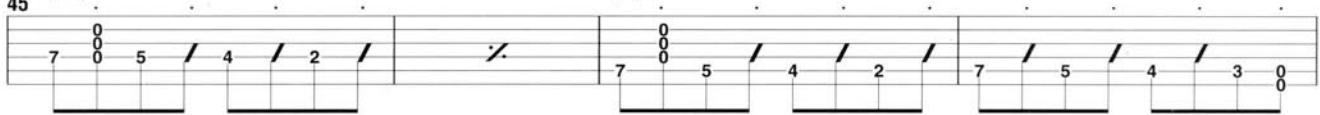
D Piano Solo (1:34)

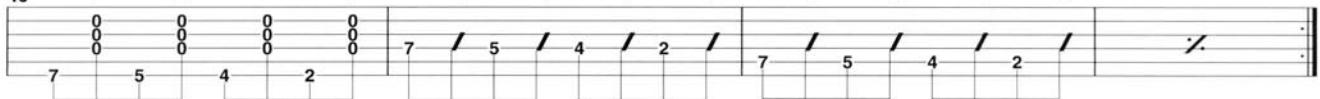
(E)

Gtr. substitutes Rhy. Fill 1 second time (see below)

41 Gtr.


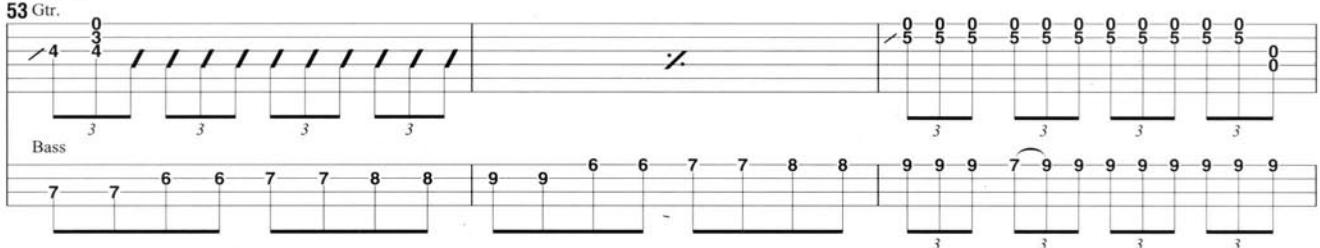
Bass plays Bass Fig. 1 twice simile (see bar 5)

45 (A7) (E)


(B7) (A7) (E)
 Gtr. substitutes Rhy. Fill 2 second time (see below)
 49


E Guitar Solo (2:17)

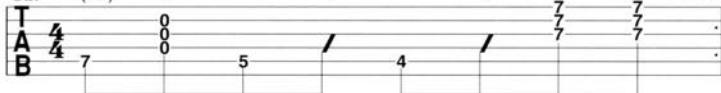
(E7)

53 Gtr.


Rhy. Fill 1(156)

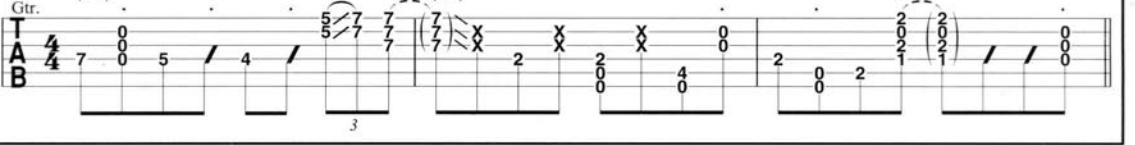
Gtr. (E9)

(play 4 times)



Rhy. Fill 2 (2:12)

(A7)

Gtr.


56 (A7)

59 (E) (B7)

62 (A7) (E) (B7)

65 (E) Gtr.

Bass plays Bass Fig. 1 three times simile (see bar 5)

68 (A7)

71 (E) (B7) (A7)

75 (E7) (B7) (E)

"PRIDE AND JOY" (LIVE)

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78

(A7) full 1/2 (E7)

81 (A7) full (B7) full (A7) full w/bar

84 (E) 1/2 (B7) (E)

87 (3:22) (E)

90

(A7) full (B7) full (A7) full (E) 4th Verse 4. Well I

93

(E) (B7)

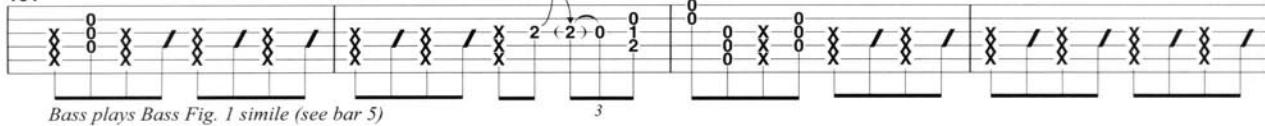
95 go back to C 4th Verse 4. Well I

98 (A7) (E) (B7)

F 5th Verse (4:05)

love my baby like the finest wine
 (E) Stick with her until the end of time She's my

101



Bass plays Bass Fig. 1 simile (see bar 5)

sweet little thang

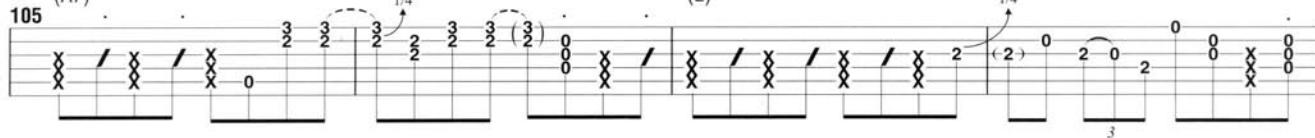
She's my pride and joy

She's my

105

sweet little baby I'm her little lover boy

(A7) (E) (B7)

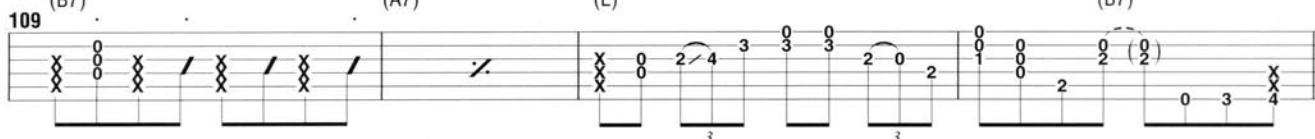


sweet little baby

I'm her little lover boy

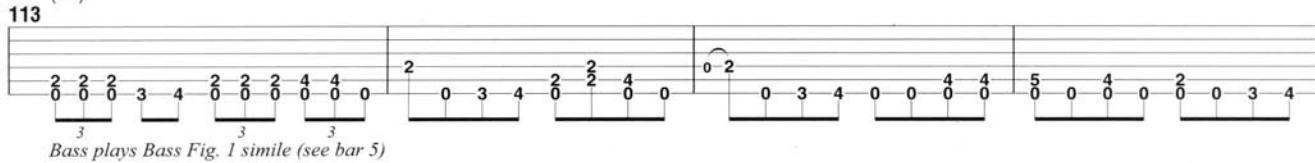
(B7)

109


G Outro (4:26)

(E7)

113

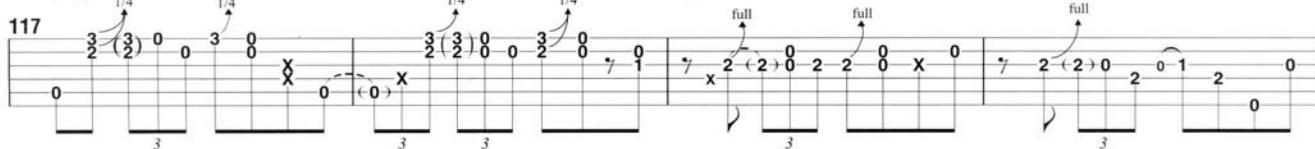


Bass plays Bass Fig. 1 simile (see bar 5)

(A7)

(E)

117

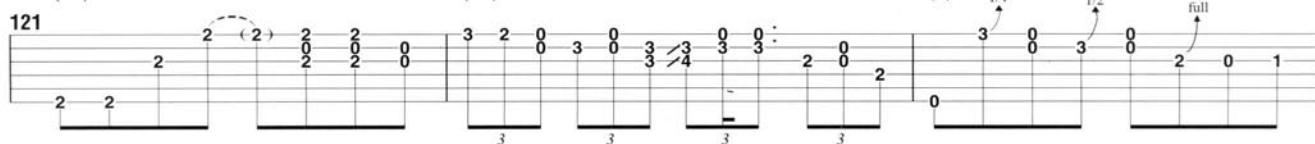


(B7)

(A7)

(E)

121

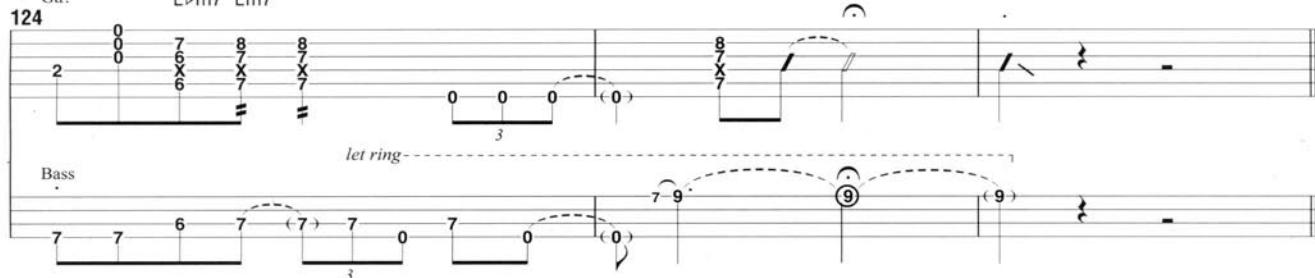


Gtr.

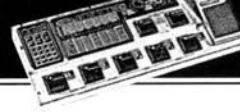
Ebm7 Em7

Freely

124



Bass



"PHANTOM LIMB" THE SHINS

As heard on **WINCING THE NIGHT AWAY** (SUB POP)
Words and Music by James Mercer * Transcribed by Jeff Perrin

Gtr. 1 chords:
Gtr. 3 chords:
A Intro (0:00)Moderately $\text{♩} = 120$

Asus2

Gtr. 1 (clean elec.)

*Chord held over from previous track.

B Verses (0:04, 1:06)

1. Frozen winter coats
(2.) week of rolling eyes

A

Gtr. 3 plays Rhy. Fill 1 on 2nd Verse (see below)

**Gtr. 1 (w/clean tone and reverb)

**two gtrs. arranged for one †repeat previous chord

Bass 2 (w/fuzz)

(repeat previous bar)

and white girls
cheap shots of the North
from the tribe

And we're

Rhy. Fill 1 (1:06)

Gtr. 3 A

File often in past Marcus' one five porch and one again They are the Another

A diagram of a guitar neck illustrating a C major chord progression. The strings are labeled from left to right as G, D, A, E, B, and F# (low to high). The first measure shows a C major chord (G, B, D) with a circled '3' above the 3rd string. The second measure shows an F major chord (D, A, D) with a circled '5' above the 3rd string. The third measure shows a G major chord (B, D, G) with a circled '7' above the 3rd string. The fourth measure shows a C major chord (G, B, D) with a circled '(5)' above the 3rd string.

Fretboard diagram for the first measure of the C major scale. The strings are numbered 1 (thinnest) to 6 (thickest). Fingerings: 3, 3, 3, 5, 5, 5. Slurs: 3-3, 5-5, 5-5.

fabled lambs of Sunday ham the ancient snow
afternoon with the Goat Head tunes and pilfered booze

Fretboard diagram for the D major chord. The strings are labeled from left to right: 10, B, G, D, A, E. The 10th fret is marked with a vertical arrow pointing up. The 5th string (B) has a circle with a '5' at the 10th fret. The 4th string (G) has a circle with a '7' at the 10th fret. The 3rd string (D) has a circle with a '7' at the 10th fret. The 2nd string (A) has a circle with a '7' at the 10th fret. The 1st string (E) has a circle with a '5' at the 10th fret.

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: string 6 (low E) is muted (no dot), string 5 is muted, string 4 is muted, string 3 is muted, string 2 is muted, and string 1 (high E) has a dot at the 2nd fret. The 1st fret is also indicated by a vertical line.

And they can float above the grass in circles if they window
We wandered through your mama's house in the milk from the

A diagram of a guitar neck illustrating a CAGED chord progression. The neck has six strings and five frets. The first fret is labeled 'A', the second 'D', and the third 'G'. The top string (6th) is labeled '13' at the first fret. The bottom string (1st) has a circled '7' at the 13th fret. The 5th string has circled '5's at the 13th, 11th, and 9th frets. The 4th string has circled '5's at the 13th, 11th, and 9th frets. The 3rd string has circled '5's at the 13th, 11th, and 9th frets. The 2nd string has circled '5's at the 13th, 11th, and 9th frets. The 1st string (6th) has circled '7's at the 13th, 11th, and 9th frets.

“PHANTOM LIMB”

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tried lights family A latent portrait power circa I know ninety - they hide five

A G D

16

To This keep is some that hope alive foreign land that a girl like I tans could and it

E

19

ever all feels try fine could ever be it silk or try slime So

Bm A

Gtr. 2 plays Fill 1 (see below)

22

Bass 1 substitutes Bass Fill 1 on 2nd Verse (see below)

Fill 1 (0:48, 1:50, 2:06, 2:54, 3:10)

Gtr. 2 (elec. w/dist. and tremolo effect)

F#5

Bass Fill 1 (1:50)

Bass 1

A

C Pre-choruses (0:50, 1:52, 2:56)

(1.) we just skirt signs a phantom to a zombie and a fly
(2., 3.) So when they tap our { Monday hallway heads walk in our steady

26 F#m Gtr. 1 D E F#m

Gtr. 3 (acous.)
Rhy. Fig. 1

*Bass 2
Bass Fig. 1a

*don't play 1st time

Bass 1
Bass Fig. 1

(1st time) go back to **B** 2nd Verse

Follow This town the seems lines hardly and wonder worth our why time

there's no connection 2. A And

Gtr. 2 plays Fill 1 second and third times (see previous page)

30 F#

E

end Rhy. Fig. 1

end Bass Fig. 1a

end Bass Fig. 1

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D (2:08, 3:12)

we'll no longer memorize or rhyme too far along in our crime Stepping
 F#m D E F#m
 Gtr. 3 repeats Rhy. Fig. 1 simile (see bar 26)
 Gtr. 1

34

Bass 1 repeats Bass Fig. 1 (see bar 26)
 Bass 2 repeats Bass Fig. 1a (see bar 26)

over what now towers to the sky with no connection

38

E Chorus (2:24, 3:28)

(4th time on 1st Chorus) go back to **C** Pre-chorus

Ooh ah ooh ah ooh
 A D E

Gtr. 2 plays Fill 1 4th time on 1st Chorus

(1st Chorus: play 4 times)
 (2nd Chorus: play 3 times)
 end Rhy. Fig. 2

42

Gtr. 3
 Rhy. Fig. 2a

(1st Chorus: play 4 times)
 (2nd Chorus: play 3 times)

Bass 1
 Bass Fig. 2

(1st Chorus: play 4 times)
 (2nd Chorus: play 3 times)

(3:52)

Ooh ah ooh ah ooh
 A D E

play 7 times and fade

Gtr. 1 plays Rhy. Fig. 2 simile until fade (see bar 42)
 Gtr. 3 plays Rhy. Fig. 2a simile until fade (see bar 42)

46 Gtr. 2 (w/clean tone)

Bass 1 plays Bass Fig. 2 until fade (see bar 42)

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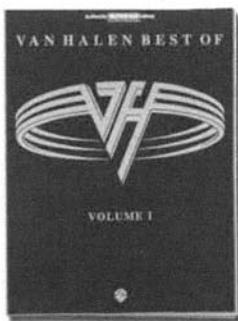
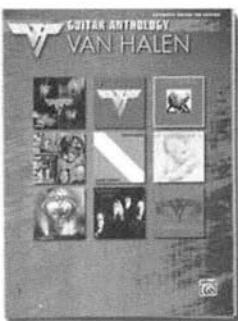
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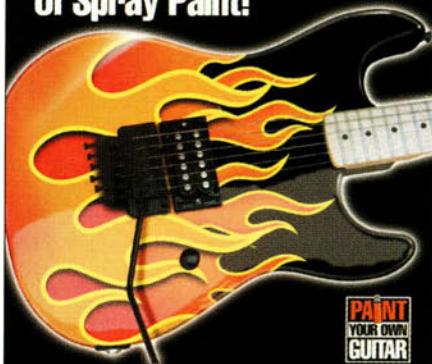
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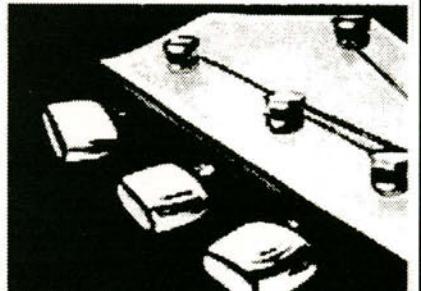
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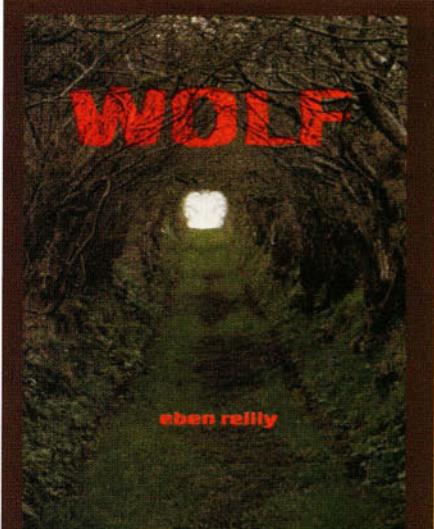
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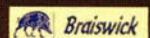
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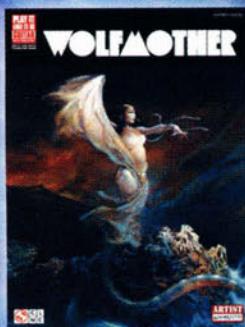
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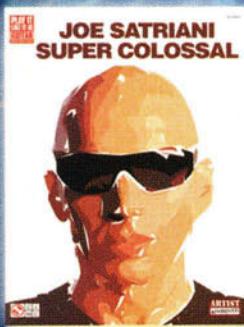


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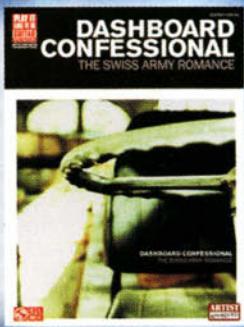


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BURNIN' LOVE

Fender Pro Tube Series Super-Sonic 1x12 combo



By ERIC KIRKLAND

I'M FREQUENTLY ASKED to recommend an all-tube amplifier that can produce a warm Fender clean tone and a smoldering high-gain sound. But because Fender has offered precious few amps with a high-gain channel, like the discontinued Pro-Sonic, I usually have only two suggestions: seek out a custom-built boutique amp or set up a biamp rig, using a Fender amp for the clean tones and another amp for the high-gain application. Unfortunately, both of these options can be complicated and quite costly.

The Fender Super-Sonic, the company's latest edition to its Pro Tube Series, finally answers the call for an all-in-one Fender amp. In addition to two vintage-style channels, the Super-Sonic boasts a smoking-hot third channel. On the retro side of the Super-Sonic's preamp, players get to choose either the honky midrange of the aggressive Vibrolux circuit or the soulful growl of the legendary Bassman.

But it's the channel Fender calls Burn that separates the Super-Sonic from all other Fender amps. This scorcher combines the muscular clarity of the Pro-Sonic's gain with musical layers of smoky sustain and liquid-drive, resulting in tones that you'd never expect and have never heard from a stand-alone Fender amp.

FEATURES

FENDER OFFERS THE Super-Sonic in blonde Tolex with oxblood grille cloth and in black Tolex with a black/pepper grille. The new retro-chic grille fabric has the appearance of Sixties-era silk drapery and the durability of a modern material.

The Super-Sonic's 60 watts of power are generated by a pair of 6L6 tubes, while six 12AX7s and two 12AT7s feed the preamp and reverb. As a member of Fender's Pro Tube Series, the Super-Sonic is blessed with premium components, hand-wired tube-sockets and

a solid birch-ply cabinet. Its single Vintage-30 Celestion gives each channel a wonderfully warm voice and a variety of subtle response characteristics. Some old-school touches include chrome-colored radio knobs and Fender's signature tilt-back legs.

Although the Super-Sonic offers a tremendous range of clean and driven tones, Fender's engineers intentionally kept the front panel very uncomplicated. The Vibrolux and Bassman channels share volume, bass and treble controls, and a small pushbutton lets you switch between them. A second pushbutton activates the singing Burn channel. This superhigh-gain circuit offers dual gain controls, a three-band EQ and a volume control. The all-tube reverb is controlled with a single front-panel dial.



Partial review on CD. See the full video review on [Guitarworld.com](#).

Backside features include an effect loop with send and return level controls, a preamp output, a power amp input, an external speaker jack and the footswitch jack. The rugged three-button footswitch is used for remote channel selection and effect loop activation.

PERFORMANCE

AS AN OWNER OF a Vibrolux combo, which is loaded with two Alnico speakers (versus the Super-Sonic's 12-inch Celestion), I was anxious to hear the Super-Sonic's Vibrolux channel. Using my 1996 Relic Strat, I found it to have everything that I like about the original



Like the 1x12 combo, the 2x12 cabinet is loaded with Celestion Vintage 30 speakers

CHECK

NEW EQUIPMENT 166 GENZ BENZ BLACK PEARL 30 168 YAMAHA COMPASS SERIES CPX900 ELECTRIC GUITAR 170 TECH EDUCATION 172

amp: tight note delivery, punchy attack and a woody, raucous midrange. My one qualm is that this channel sometimes responded with an upper-midrange spike that required me to roll the tone down on my guitar or dump the treble setting on the amp. Still, this was an impressive approximation, especially considering the Celestion speaker's ceramic magnet.

I was even more enthralled by the Bassman setting. Its smooth nature, inherent warmth and round note resolution were surprisingly close to a vintage Bassman's magical tone. This channel's depth and accuracy became even more apparent when I connected a 2x12 extension cabinet and set the volume above four. With this rig and my Les Paul Custom, the Super-Sonic convincingly delivered the heavy jazz/blues chording, singing blues solos and thick classic rock riffs for which the Bassman is famous.

I expected the Burn channel to have a fair amount of gain, but I was totally unprepared for its actual performance and operation. The channel's overall tone was sweet and slightly dark, with superb note clarity. I also loved the feel of this circuit: notes responded quickly, but with a velvety edge. The sustain was equally phenomenal and organic. Even at low volumes, the notes soared as if the power tubes were totally saturated.

I quickly discovered that I could achieve very different sounds just by adjusting the two gain knobs. Fender informed me that each of the gain knobs controls separate gain stages; still, it sounded as if the first gain control was responsible for the overall sustain of channel, while the second gain knob was primarily focused on drive through the midrange band. So when I wanted a little extra presence or girth to my attack, I knew that the second gain control would give me access to the proper EQ points. (Aside, I believe that frequency-specific gain controls will be one of the key developments in near-future tube amp technology.) Perhaps the best way to applaud the Burn channel's potential is with this statement: after only a few

The Vintage channel allows you to toggle between two classic Fender amp sounds: Vibrolux and Bassman

The dual cascading gain controls offer various amounts of overdrive and distortion tones



moments of tweaking the EQ, gain and reverb, I created an unbelievable Eric Johnson "Cliffs of Dover" tone, without any outboard effects.

THE BOTTOM LINE

THE SUPER-SONIC IS probably the most advanced Fender tube amp of the past decade, representing a real dedication to time-honored tone and 21st century guitarists' requirements. Its Vibrolux and Bassman circuits sound remarkably similar to their

vintage counterparts, while the Burn channel takes Fender tone into a pulse-quicken realm of creamy sustain, harmonic feedback and glorious tube overdrive. *

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SOUNDCHECK the gear in review

JUNIOR MINT

Gibson Billie Joe Armstrong Les Paul Junior

By CHRIS GILL

WITH ITS STRIPPED-DOWN, nothing-but-the-essentials single-pickup design, the original Fifties-era Gibson Les Paul Junior has always intrigued punk rock guitarists. Mick Jones played one in the early days of the Clash, as did Paul Westerberg with the Replacements. Lately, the Les Paul Junior has achieved icon status in the hands of Green Day's Billie Joe Armstrong, who has favored several vintage Juniors as his main axes to grind ever since Green Day's *Warning* album.

In tribute to Armstrong's workhorse Junior (an original '56 sunburst model nicknamed "Floyd"), Gibson has introduced the Billie Joe Armstrong Les Paul Junior. While this signature model offers many of the same features as the vintage version, Gibson has made a few improvements to the guitar's performance without sacrificing its classic looks and vibe. With classic Juniors selling these days for \$10,000 and up, Gibson is giving guitarists a rare opportunity to acquire a mint example without spending a mint to get it.

FEATURES

TO THE NAKED EYE, the Billie Joe Armstrong model looks identical to a Fifties Junior. The front sports a vintage two-tone sunburst lacquer finish that transforms from a rich amber color, in the center, to dark chocolate brown, around the edges. The guitar is also available in nontraditional white and ebony finishes that match the other Juniors in Armstrong's arsenal.

The mahogany neck, which features a 22-fret rosewood fingerboard with dot inlays, is solidly glued to the chunky mahogany slab body. Like a vintage Junior, the hardware is about as no-frills as it gets in this day and age: a nickel-plated noncompensated wraparound stop

GIBSON BILLIE JOE ARMSTRONG LES PAUL JUNIOR

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MANUFACTURER: Gibson, gibson.com

BODY: Mahogany
NECK: Mahogany, set neck

FINGERBOARD: Rosewood; ebony on Classic White model

FRETS: 22

SCALE: 24 3/4 inches

INLAYS: Pearlloid dots

HARDWARE: Non-compensated wraparound bridge, top-hat knobs, white button strip tuners

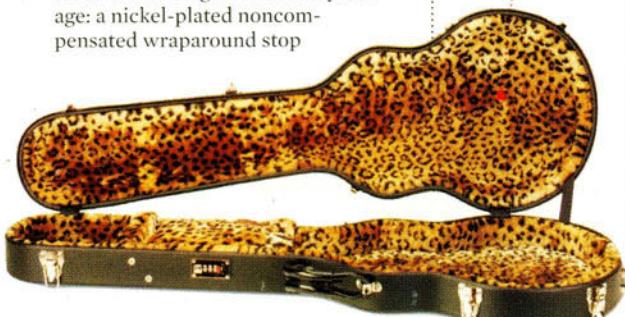
CONTROLS: Volume, Tone

PICKUPS: Special-design stacked double-coil H-90

OTHER: Available in Vintage Sunburst, Classic White and Ebony finishes



Guitar case lined with leopard-print velour



tailpiece and strip tuners with white plastic buttons. The only visual cue to distinguish this model from an original is Armstrong's signature on the back of the headstock.

Once you pick up the Billie Joe Armstrong model to play it, several subtle differences from a vintage Junior become apparent. While the neck is still chunkier than those on modern shred machines, it's a bit slimmer and more comfortable to play than the baseball bat-style profile of the original version, and the frets are wider than the ultra-skinny rails found on an original Fifties Junior.

But one beloved characteristic of the original is different: the pickup. Instead of a traditional single-coil P-90 pickup, the Armstrong model features an H-90 stacked double-coil pickup that produces the gnarl and snarl of a P-90 with added heft and beefcake brawn.

Most guitar cases rarely deserve mention in a review, but the case that comes with this Junior is an exception. The interior is lined with ultrasuave

The stacked H-90 pickup looks like a vintage P-90 but offers far more output

leopard-print velour that's too cool for words, and the exterior is silk-screened with the international electrocution symbol to warn you that a very high-voltage beast lurks inside.

PERFORMANCE

ALTHOUGH THE LES PAUL JUNIOR has only one pickup, a volume knob, and a tone control, don't be fooled by its Spartan appearance. When paired with a classic amp such as a Marshall Super Lead or a Hiwatt Custom 50, it



can deliver a surprisingly wide palette of tones from a few subtle volume and tone knob adjustments. At full volume, it unleashes bright, brash power chords with an assertive high-end zing, while backing down on the volume and tone reveals a warm, acoustic-like chiming clean tone. Pop a Tube Screamer between the Junior and your amp, and listen as rowdy, robust, Leslie West-style lead tones emerge. Plugged into a high-gain amp like a Diezel or a Krank Krakenstein, the Armstrong retains brightness and clarity, thanks to its throaty upper midrange growl.

While the Billie Joe Armstrong model is no fretless wonder, it's exceptionally comfortable to play. The workmanship rivals the best ever to emerge under the Gibson moniker; the fretwork in particular feels sexy and smooth. My only real beef is that the angled, noncompensated slab bridge makes precise intonation nearly impossible to achieve, especially if you use lighter strings than the .010-.046 Brite Wires that come stock with the guitar. However, Junior players have survived this design quirk for more than 50 years, so there's no reason why you can't live with it, too.

THE BOTTOM LINE

YOU DON'T HAVE TO be a Green Day fan to appreciate the Billie Joe Armstrong model. Anyone who has ever lusted for the looks and sound of a vintage Les Paul Junior will find a lot to like here, and the H-90 humbucker should quiet any critics as well as it silences noise. ☀

PRO	CON
ACCURATE REPRO OF ORIGINAL JUNIOR, BEEFY-SOUNDING H-90 PICKUP, COOL CASE	NONCOMPENSATED BRIDGE DOES NOT ALLOW INTONATION ADJUSTMENT

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without getting FKT.***



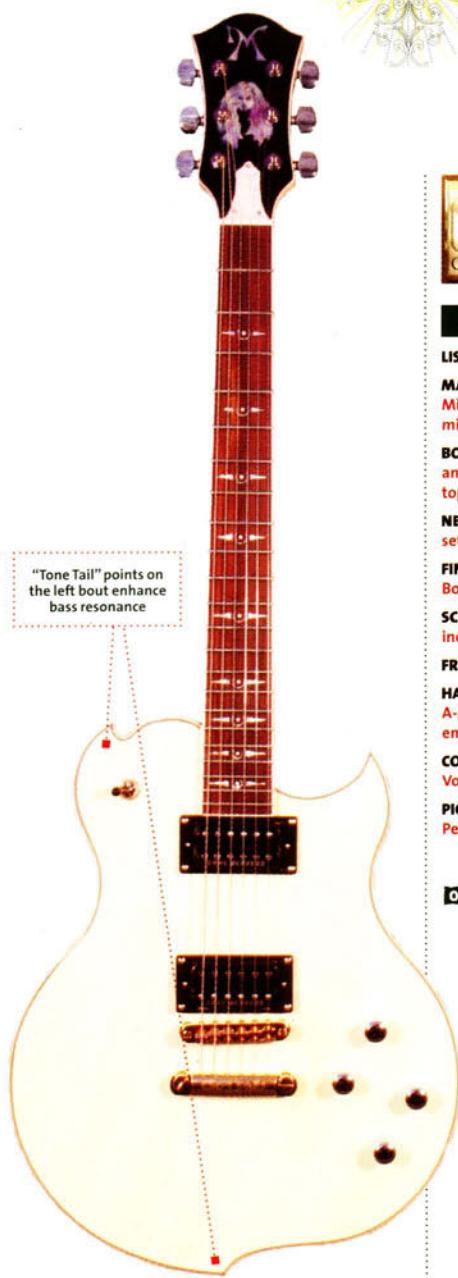
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SOUNDCHECK the gear in review



MINARIK LOTUS

LIST PRICE: \$599.00

MANUFACTURER:
Minarik Guitars,
minarikguitars.com

BODY: Select mahogany, quilted maple top or paua abalone

NECK: Mahogany, set neck

FINGERBOARD: Bound rosewood

SCALE LENGTH: 24 3/4 inches

FRETS: 22

HARDWARE: Tune-A-Matic bridge and engraved tailpiece

CONTROLS: Two Volume, two Tone

PICKUPS: Tone-Perfect "All Versatile"



BY ERIC KIRKLAND

M.E. MINARIK HAS a talent for creating wild shapes and infusing them with rowdy tone. Not surprisingly, he's been the designer behind several of B.C. Rich's coolest guitars. The Minarik Guitar Company isn't well known, but these high-end instruments are starting to get attention in the hands of players like Dave Navarro, Gene Simmons and Dick Dale. This month, I looked at the affordable version of Minarik's Lotus guitar.

While Minarik's guitars are fascinating to look at, there is method behind his madness. In the case of the Studio Extreme Series Lotus, the mahogany body's shape is engineered to create a huge and defined bass tone, rather than the muddy low-end that sometimes plagues basic single-cut designs. The thick carve of the 22-fret set mahogany neck will favor players who spend more time on chords and riffs than on high-speed solos. Some of the guitar's attractive appointments include the custom-etched stop tailpiece, inset headstock logo, bound rosewood fingerboard and open-sight inlays.

The Lotus' Tone Perfect pickups are almost exact replicas of the alnico-based "Resonata" humbuckers featured in the incomparable Minarik Goddess guitar. They're controlled with a three-way switch and dedicated volume and tone pots.

PERFORMANCE

The Lotus delivered a balanced acoustic tone and fluid playability, but it's the pickups that bring this guitar to life. The moderately hot bridge pickup blasted through my Mesa Rectifier with massive bass dynamics and greasy highs.

BUZZ BIN NEW, HIP AND UNDER THE RADAR

VOX BOX Carl Martin AC-Tone two-channel overdrive and boost



MANY MANUFACTURERS CLAIM that their pedals sound like an amp in a box. Carl Martin goes one better with its new AC-Tone, which delivers tonal character and response similar to a classic Vox AC Series amp.

The AC-Tone is not a Vox clone but a very useful overdrive/boost pedal that delivers tons of expressive versatility. Its cut knob dials in harmonically rich, singing upper midrange with that signature Vox honk. The pedal boasts two individual overdrive "channels" with separate gain controls, plus a boost circuit that thrusts

your guitar up front for solos. The master volume control makes it easy to match the AC-Tone's overall level with any amp.

It takes a while to get used to how the

three footswitches operate, but once you've got it down, it's easy to pull three or four gorgeous Vox-like tones from the AC-Tone with a few quick foot taps. Don't

devalue your amp with mods: just get an AC-Tone and enjoy a whole new palette of sounds. —Chris Gill



KA-CHING!

LIST PRICE: \$300
MANUFACTURER:
Carl Martin,
carlmartin.com

HEAVY PETAL

Minarik Studio Extreme Series Lotus

Its neck 'bucker responded with similar low-end mass but, surprisingly, sounded more open, full and defined on single notes. These tones made the Lotus suitable for just about any style of play.

THE BOTTOM LINE

Minarik calls the Lotus, "the most technically 'perfect'" single-cutaway guitar on the market, and at this price, it is a remarkable value. ■

PRO	CON
AGGRESSIVE HIGH-END TONES, QUALITY CONSTRUCTION, FAST PLAYABILITY	PULL POTS ARE SLIPPERY AND HARD TO ACTIVATE AND SHOULD BE SPRUNG LOADED

PLAYING THE MARKET HORNING IN

BY 1960, SALES of Gibson's Les Paul Standard (introduced in 1954) had become sluggish. So in 1961 the instrument was redesigned in the hope of giving it new life. The new ax retained the original's twin humbuckers but received an unbound ultrathin mahogany body with sharp twin cutaways and a deep-cherry finish. Les Paul, however, was unimpressed with his new namesake model. "I didn't like the shape," he said. "A guy could kill himself on those sharp horns." When Paul's contract with Gibson expired in 1963, the guitar was renamed the SG (for Solid Guitar), and it has remained in continuous production ever since.

Despite being the main ax of such notable players as Angus Young and Tony Iommi, the SG has historically performed much more weakly on the vintage market than 1958–1960-era Les Paul Standards. That's no longer the case. At press time, a 1962 model with a rare ebony-block vibrato was spotted for \$38,000, while a '63 with a Maestro Vibrato was tagged at \$21,895.oo.

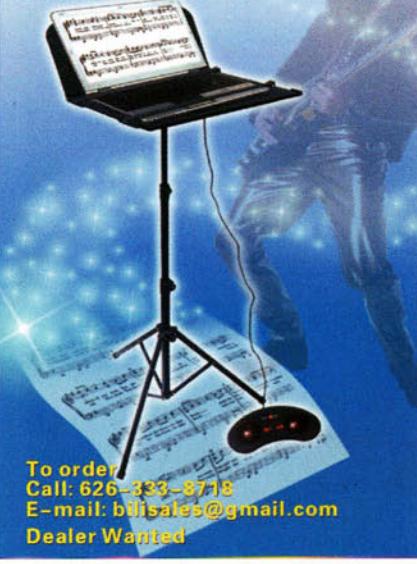
The SG Special, with its twin P-90s, isn't as sought-after but is no less cool; Pete Townshend played one onstage with the Who in the late Sixties and early Seventies. You can probably find an early one in excellent condition for between \$5,000 and \$7,500. Even more of a bargain is the single-pickup SG Junior; expect to pay \$5,000 or less for one in nice shape.

If you're looking for a vintage SG, keep in mind that the neck joins the body at the 22nd fret, so its structure isn't as strong as that on the earlier Les Paul Standard, which has a 16th-fret neck-to-body junction. Consequently, it's common for an SG to have had a neck reset or heel repair. This sort of modification is undesirable to a collector but good for a player—you can save thousands and have an instrument that is more playable and stronger than it was originally. —Curly Maple



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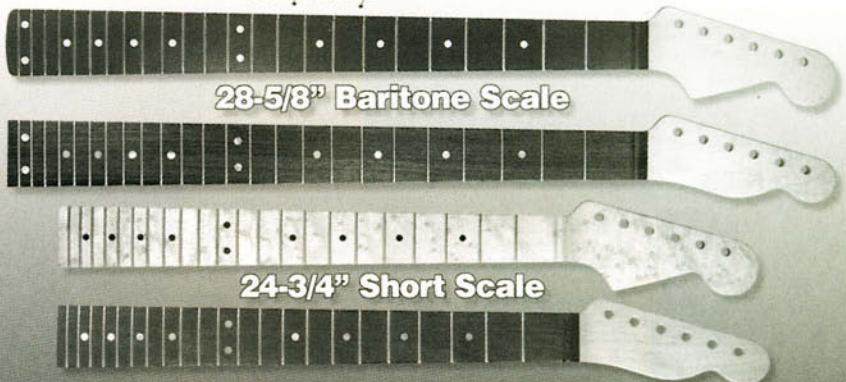
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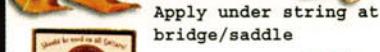
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Gretsch Guitars G6136T-LTV White Falcon Lacquer/TV Jones electric guitar

Part of Gretsch's Professional Collection of guitars, the G6136T-LTV White Falcon is a souped-up Falcon that's upgraded with the professional in mind. The guitar has TV Jones Classic pickups for more focused sound, a pinned Adjuso-Matic bridge assembly for greater sustain and intonation and Grover Imperial machine heads for classic good looks and greater tuning stability. Other features include a single-cutaway hollow body, aged white lacquer finish, trestle bracing, ebony fingerboard and Neo Classic "Thumbnail"-inlay position markers.

List Price: \$4,850.00

Gretsch Guitars, gretschguitars.com



Moog Music FreqBox

Unlike traditional effect boxes, Moog Music's FreqBox does not produce a processed version of the input signal. Instead, it uses the input signal to modulate its own voltage-controlled oscillator (VCO) and produce synthesizer-like tones that were once possible only with a complex setup. The VCO has a continuously variable waveshape, allowing it to produce a wide range of sounds: from gongs and bell-like tones to sizzling sweeps and fat vintage-synth tones.

List Price: \$359.00

Moog Music,
moogmusic.com



Ernie Ball Wonder Wipes Collection

Ernie Ball's Wonder Wipes are disposable cloths that make it easy to clean and condition your guitar's strings, finish and fretboard. The wipes come in three formulas: String Cleaner and Protectant eliminates dirt, grime and acid and maximizes the life and tone of each string set; Instrument Polish features an auto-drying formula that eliminates haze and streaks while preserving your instrument's original appeal; and Fretboard Conditioner eliminates dirt and grime while nourishing and protecting the life of rosewood or ebony fingerboards in one easy swipe. The disposable wipes are conveniently packaged in an eight-inch full-sized canister and a more portable palm-sized canister. Both versions feature snap-lock lids to preserve freshness and moisture.

List Price: Full size, \$15.99; palm size, \$8.99

Ernie Ball Company, ernieball.com



Marshall Amplification JVM Series amplifiers

Marshall Amplification introduces the JVM Series amplifiers, two of the most versatile and highest gain all-tube amps Marshall has ever made. The U.K.-built series comprises the JVM410H 100-watt head and JVM410C 100-watt 2x12 combo. These amplifiers utilize five ECC83 and two EL34 tubes and feature four independent channels (Clean, Crunch, OD1 and OD2) with three modes per channel, yielding a total of 12 different "amps." The result is a wide variety of sounds, ranging from pristine clean to filthy overdrive and high-gain distortion. Channels and modes can be changed via footswitch, and both amplifiers contain studio-quality, digital reverb with level controls for each channel.

List Prices: JVM410C 100-watt combo, \$3,000.00; JVM410H 100-watt head, \$2,500.00

Marshall Amplification USA, marshallamps.com

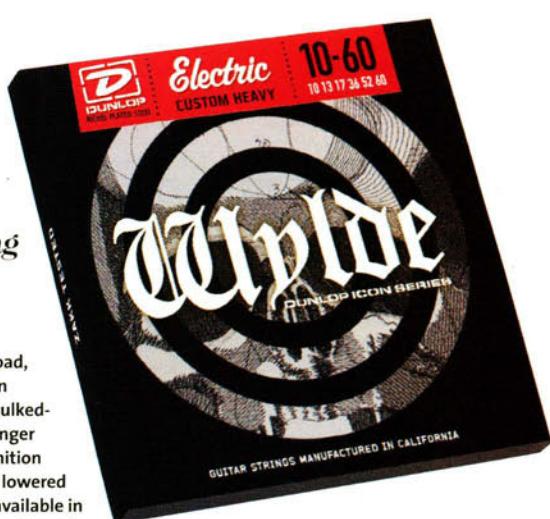


Dunlop Manufacturing Zakk Wylde Icon Series strings

Developed to withstand the punishment of the road, Dunlop's Zakk Wylde Icon Series Strings feature a bulked-up core wire that lasts longer and provides better definition and pitch retention with lowered tunings. The strings are available in medium (.010, .013, .017, .026, .036, .046) and custom (.010, .013, .017, .036, .052, .060) gauges.

List Price: \$10.99

Dunlop Manufacturing, jimdunlop.com



Morley Quad Box switching pedal

The Quad Box is a handy switching device that allows easy control of two guitars and two amplifiers. Three rugged footswitches let you choose between two inputs and select one or both outputs. The Quad Box has a cold-rolled steel housing and can be powered from one nine-volt battery or the optional Morley nine-volt adapter. It has an LED indicator and features true-bypass switching for pure tone and instrument level.

List Price: \$139.00

Morley, morleypedals.com

JEWEL IN THE CROWN

Genz Benz Black Pearl 30 1x12 combo

By ERIC KIRKLAND

IDISTINCTLY REMEMBER THE Eighties debut of Genz Benz's bass amps and cabinets. Their focused sound cut right across a stage and complimented the style of bass players who wanted their polished chops to be highlighted in the mix.

In 2005, Genz Benz floored the music world again with the release of the insanely high-gain El Diablo head, the company's first guitar amp. Since then, Genz Benz founder Jeff Genzler and his design team have been at work on their flagship guitar amp, the Black Pearl. This Class A, EL84-based amp is available in 1x12 and 2x12 combo configurations and as a head. For my test, I checked out the 1x12, a well-specified combo with classic styling.

FEATURES

THE BLACK PEARL CREATES 30 watts of Class A power using four EL84s. Switches on the amp's back allow you to use only two output tubes, for 15 watts of power, and the power tubes can be switched from pentode to triode operation, which effectively drops the power down to about eight juicy watts. A single 5AR4 valve provides smooth tube rectification, and five 12AX7s handle the requirements of the preamp and reverb. The tubes are held in place by chassis-mounted

The Eminence Red Fang speaker is a perfect complement to the Black Pearl's boutique voice

and rubber-dampened tube retainers, demonstrating the Black Pearl's rugged and thoughtful design. In addition to the power tube switching on the back panel, the amp has an effect loop, a line out jack and an on/off switch for the cooling fan.

As with the power options, the front panel's options are geared toward maximizing the versatility of this one-channel amplifier. Basic controls include volume, master volume, top (presence), reverb and a three-band passive EQ. But it's the five-position voicing switch that really determines the essence of the preamp's tone and practically turns the Black Pearl into a five-channel amp. Its settings include Deep, Bright, Natural, Dark and Thick. Even though the Black Pearl is capable of generating a lot of gain, a transparent boost circuit is included for players that want to pump the preamp's drive without adding distortion. This can be toggled on and off via footswitch and is certainly useful for solos. The final key to the Black Pearl's classic tone and immediate response is a single 12-inch Eminence Red Fang Alnico speaker.

PERFORMANCE

UPON FIRING UP the Black Pearl for the first time, I spent about an hour just pulling different guitars out of my Ultracase and playing them through the amp. Though I hadn't touched any of the settings, I was mesmerized by the shimmering crunch of the EL84s through the Eminence Alnico driver.

I liked the sound of every guitar through the amp but finally settled on my Burstbucker-loaded Les Paul Custom for the majority of the testing.

The Deep voicing was one of my favorites, particularly when I paired it with two power tubes in triode operation. With these settings, the amp produced a soft sting, with brilliant crunch. The feel in triode mode was a little more elastic than in pentode, but it

**GENZ BENZ
BLACK PEARL 30**

LIST PRICES: BP30 1x12 combo, \$1,699.00; BP30 1x12 combo, \$1,999.00; BP30 head, \$1,399.00

MANUFACTURER: Genz Benz and Kaman Music Group, genzbenz.com

POWER OUTPUT: 30 watts/15 watts/8 watts

SPEAKERS: One 12-inch, Eminence Alnico Red Fang

CHANNELS: One

FEATURES: Class A, all-tube signal path, tube rectifier, foot-switchable tube boost preamp stage, passive three-band EQ, five-position voicing circuitry, pentode/triode selector, tube-driven Accutronics long-pan reverberation

CONTROLS: Volume, Mode switch (Normal/Foot Sw/Boost), Boost Level, Voicing switch (Deep/Bright/Natural/Dark/Thick), Bass, Middle, Treble, Top, Reverb, Master

CABINET: Solid 13-ply Baltic Birch plywood

TUBE COMPLEMENT: Four EL 84 power tubes, five 12AX7/12AU7 preamp tubes

**ONE-BUTTON
FOOTSWITCH:** (includes) Tube Preamp Boost



The Voicing switch offers five settings to fine-tune your instrument to the amp

retained its extreme responsiveness to every movement and change in finger pressure. The Bright setting added kick to the treble, without thinning the tone or affecting the bloom.

Expectedly, Normal mode provided a balanced EQ, while the Dark and Thick settings shifted the harmonic focus into the lower registers. Strangely enough, I preferred to use these last two modes for neck pickup work, because the overtones in the preamp circuit accentuated the naturally darker tone from those pickups.

THE BOTTOM LINE

A HANDFUL OF EL84-based Class A amps produce great tones, but I have yet to play one as well built and versatile at this price point. The Genz Benz Black Pearl is roughly half the cost of its nearest competitor, making it one of the best values in the amp market today. If you're looking for boutique EL84 chime and a super-quick response, the Black Pearl may provide all of the tone you want at thousands less than you'd expect to pay.

PRO

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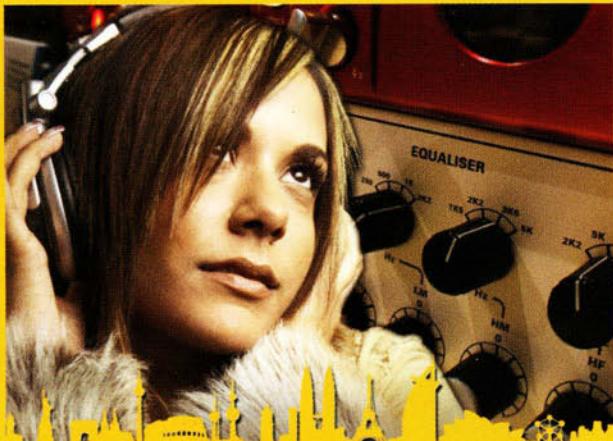
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ON TARGET

Yamaha Compass Series CPX900 **acoustic-electric guitar**

BY EMILE MENASCHÉ

FACE IT: FEW OF US ever perform with an acoustic guitar that's unplugged or, for that matter, miked. Even in the studio, where it's easy enough to set up a microphone, many of us opt to use pickups and go direct because it's fast and easy, and a direct signal is impervious to noise. The good news is that acoustic guitar pickups continue to advance, and these advances are becoming more widely available.

Yamaha's new Compass CPX900 is a good example. The company's Compass Series guitars have always used higher systems, such as mic/piezo hybrids, but the family's latest entry employs what is becoming a new trend in pickup design: contact transducers mounted under the top. These rival microphones for performance, without the gremlins produced by mics, such as feedback and tonal dead spots and spikes. The CPX900's electronics are probably the guitar's biggest selling point, but before we dig into them, let's take a look at the guitar that houses them.

CONSTRUCTION

THE COMPASS LINE has always showcased modern guitar design, and the CPX900 is as eye catching as past entries in the series. The body has nicely figured maple back and

The A.R.T. pickup system allows you to blend frequencies at four contact points under the spruce top, for a natural acoustic sound

sides and a solid spruce top, and the translucent-blue finish imparts a look that is nontraditional without being kitschy. Adornments include white binding on the body and neck, a

natural maple stripe at the endpin and a dark, natural-looking headstock with gold Grove-style tuners.

The sleek and fast neck is made of nato, a wood with properties similar to mahogany, and carries a 25.59-inch-scale ebony fingerboard with understated diamond-shaped inlays. Ebony is also used for the bridge, which employs traditional endpins to hold the strings in place.

ACOUSTIC RESONANCE TRANSDUCER

YAMAHA'S NEW ACOUSTIC Resonance Transducer (A.R.T.) consists of four contact pickups, which are mounted on the underside of the soundboard. The elements are organized into a three-way system. The first part consists of a pair of transducers mounted under the bridge; I thought of this as the main pickup, as it was roughly equivalent in position to a piezo, and is always included in the mix. In addition, there are two sub pickups mounted under the top, slightly toward the endpin but near the bridge; Yamaha places one each on the bass and treble side. Each of these has its own volume control, so you can choose how much of each mixes with the main pickup. They can be completely out of the mix, but the main pickup is always present.

The preamp is easy to use. In addition to the three volume controls—one for the main pickup, one each for the sub pickups—it has a typical three-band EQ with +/- 12dB of boost/cut and an onboard tuner that boasts a large LED display. While the electronics

include none of the other useful controls, like notch filters or phase switches, typically found on higher end preamps, I found that they weren't sorely missed. More on this below.

**YAMAHA COMPASS SERIES CPX900****LIST PRICE:** \$1,399.99**MANUFACTURER:**
Yamaha Musical
Instrument Corp.,
yamaha.com**TOP:** Solid spruce**BACK & SIDES:**
Flamed maple**NECK:** Nato**FINGERBOARD:** Ebony**BRIDGE:** Ebony**NUT WIDTH:** 1.69 inches**SCALE LENGTH:**
25.59 inches**HARDWARE:** Gold**FEATURES:** White/black double abalone sound hole inlays, ivory fingerboard and headstock binding, ivory/black body binding, maple bottom inlay, mother-of-pearl headstock logos and mother-of-pearl/abalone position markers**ELECTRONICS:** System57 Acoustic Resonance Transducer (A.R.T.), three-way pickup system with onboard tuner, three-band EQ**OTHER:** Available in natural, Mocha Black, Ultramarine and Brown Sunburst finishes**PERFORMANCE**

ACOUSTICALLY, THE COMPASS IS very much a maple guitar. Its tone is bright, shimmering and punchy, with a relatively subdued low end. It takes almost no effort to generate good tone and really rewards a light touch. Sustain is good and generates clear, ringing overtones that don't muddy the sound. This, along with the instrument's outstanding upper-fret access, makes the Compass a great choice for lead playing, but the guitar's clarity also sounds nice on open strummed chords.

To check out the electronics, I first plugged the guitar directly into a mixer. Using just the main pickup, I was impressed by the tone. As I slowly blended in the sub pickups, the sound became more animated. The subs seemed to bring a little more of the guitar's top into the tone and reinforce different aspects of the guitar's natural character, adding depth to the bass, for example, without boominess.

The Yamaha sounded fine with the mixer, but I was more impressed when I tested it through an amp. Feedback was never an issue, even when I was standing right on top of the amp, which was set for moderate volume and flat tone. Significantly, the amp yielded some nasty resonant feedback with another guitar earlier in the session. For high-volume playing, a rubber soundhole cover included with the CPX helps tame feedback.

Overall, the guitar sounded natural and clear. While some control settings were eerily true to the CPX900's acoustic tone, I was also able to dial up amplified tones that were mellower and warmer than the guitar's unplugged sound would suggest were possible.

THE BOTTOM LINE

FAST, GOOD LOOKING and with a mighty impressive pickup system, the CPX900 shows that Yamaha's Compass Series remains pointed in the right direction. I wouldn't hesitate to take the CPX900 out to a gig. *

PRO

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FRET ACCESS

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GETTING IN TUNE

Got an acoustic or vintage electric that won't intonate? Matt Bruck offers a few suggestions to help you get perfect pitch.



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THE FLOYD ROSE SPEED Loader tailpiece is the next evolution in the design of a locking tremolo. Once it's set up, you can perform a string change in an instant, using no tools. Check out this month's Tech Education CD-ROM segment for a full overview of the Speed Loader system and its capabilities.

* * * * *

I am making a demo and having a problem overdubbing my acoustic guitar. When I record a rhythm guitar track, it sounds great. When I overdub a lead, played higher up on the neck, it sounds sharp. Is there a simple adjustment?

—Lindsey Mills
West Palm Beach, FL

This is an intonation problem, which is a common occurrence on acoustic guitars. It depends on what type of acoustic you're playing, but by and large, most acoustics do not offer individual saddle adjustment to correct intonation.

There are several options you might consider. One is to optimize the tuning for the part you're recording. Specifically, try tuning the guitar so that the solo sounds at proper pitch. This technique is often used when recording Fifties-era Gibsons that lack individually adjustable bridge saddles. In addition, if the intonation is not too far off, you might be able to adjust your playing technique by picking or fretting a little harder or softer to compensate for the incorrect intonation. The most effective, and certainly



Most acoustic saddles, like this compensated saddle, do not feature individual saddle adjustments.

most expensive, solution is to take the guitar to a qualified repairperson and have the bridge reset for proper intonation. You might also investigate the Buzz Feiten tuning system (buzzfeiten.com) to learn how to correct the very problem you're experiencing.

* * * * *

I am a Les Paul player and have a Floyd Rose trem in my stable on a Frankenstrat that I hardly play. I love the Floyd Rose, but the only one I've ever seen installed on a Les Paul was in photo that featured Eddie Van Halen with Les Paul himself. I don't want to install one on my current Les Paul; I spent too much money on the guitar to risk damaging it. Is there a reason this is not a popular combination? Is there any reason why factory or aftermarket models aren't mainstream?

—Steve St. John
Monson, MA

For some reason, large numbers of guitar players have not embraced Floyd Rose-equipped Les Pauls. Maybe they just have an idea in their heads about what Les Pauls should and shouldn't be. Whatever the

A 1993 Gibson Les Paul Standard, with Floyd Rose, as shown on eBay this past February

case, I have seen plenty of Les Pauls that have been modified to sport locking tremes. I've seen a few Gibsons with factory-installed Kahler-style locking tremes, but every Floyd Rose-equipped Les Paul I've seen was the result of an aftermarket installation.

I support your decision not to modify the Les Paul, not only because of the money you spent on it but also because doing so will decrease the guitar's value.

Which brings me to my next point: I have seen plenty of Floyd Rose-equipped Les Pauls on eBay. Given this combination's lack of popularity, they always sell rather cheaply. This is excellent news for you, since it means you can find one easily and at a relatively low price. Check it out!

* * * * *

I just bought a Shure PGX Wireless system for my guitar. I love the mobility and freedom that it has brought me, and I am okay with the slight tone difference. My one concern is it seems I have lost some of my sustain. I'm

playing a PRS through a Line 6 FlexTone, and even with the amp's built-in comp/sustainer, I lose a lot of my sustain. Is there any pedal or rack I should buy to fix this problem? I just want to make sure I've got all the sustain my rig has to offer.

—Phillip John Peters
Gosport, IN

If I were in your position, I would conduct a comparison test, connecting to your amp first with a cable and



then with the wireless system. This will help you determine the differences between both methods and how best to supplement your rig. A graphic EQ may provide the right boost you need. Unlike an overdrive, a graphic EQ—such as the Boss GE-7, the MXR Ten and Six Band EQ pedals—can add several dB of boost to your signal (18 in the case of the Six Band) while it provides control over specific frequencies. As you've noted in your question, the wireless has made a difference in your tone, and a graphic EQ may help you restore some of the best sonic attributes a cable has to offer.

* * * * *

I recently put a Seymour Duncan Dimebucker in my Gibson Flying V. When I finished the installation, I realized that I had forgotten to put the springs that separate the pickguard from the pickup. It sounds fine, so I haven't reinstalled the springs. What significance, if any, do the springs have?

—Taylor Crawford
McKinney, TX

The springs keep the pickup suspended and at a consistent distance from the strings. Without the springs, the height of the pickup is likely to shift, which will produce output and tone fluctuations. While it might not matter that much to you, I think it would be a good idea to reinstall the springs where they belong, between the pickups and the mounting rings.

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Aug 16, 2005 - Excellent value! Priced very low in my opinion, if you consider how much guitar lessons can cost, and how many you would need to cover this material. You can never know too much, so this fills in a lot of blanks with me and took me to the next level of playing.

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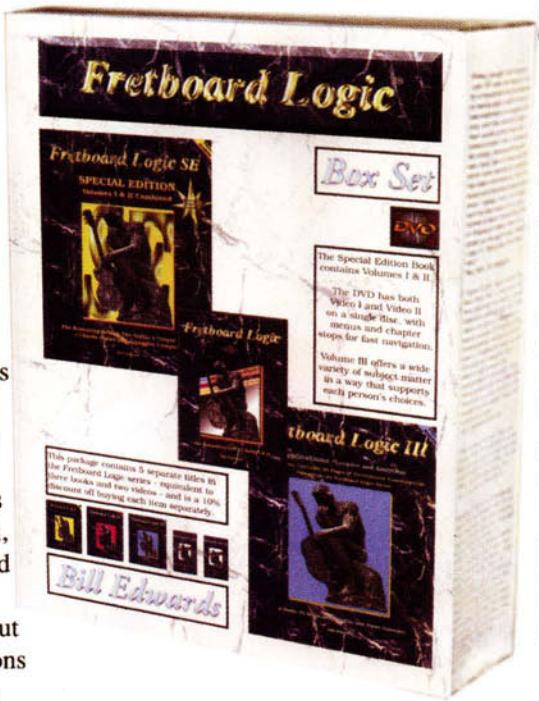


A reviewer, September 27, 2005, ★★★★★

Best Guitar Book Ever

This book will give you a better understanding of the guitar quicker than any other book - the CAGED approach (unique to the guitar) will help you not just learn specific chords and scales but how to form chords/scales all along the fretboard in all keys, quickly. Your understanding of the guitar will likely be far ahead of your ability to play the guitar, but what a nice position to be in!

Also recommended: Fretboard Logic III is the next step and just as good.



amazon.com

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Reviewer: Spyder "Art Bushkin"

March 31, 2003 (Vienna, VA USA)

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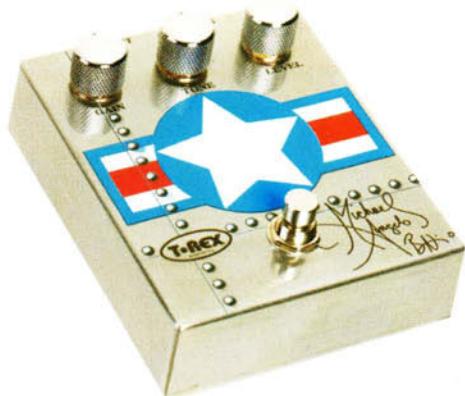
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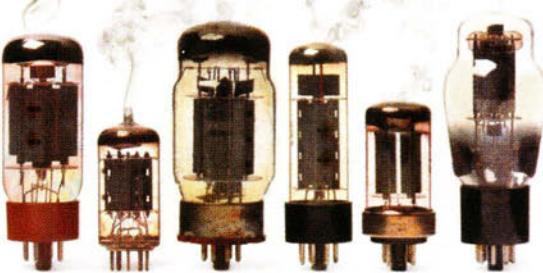
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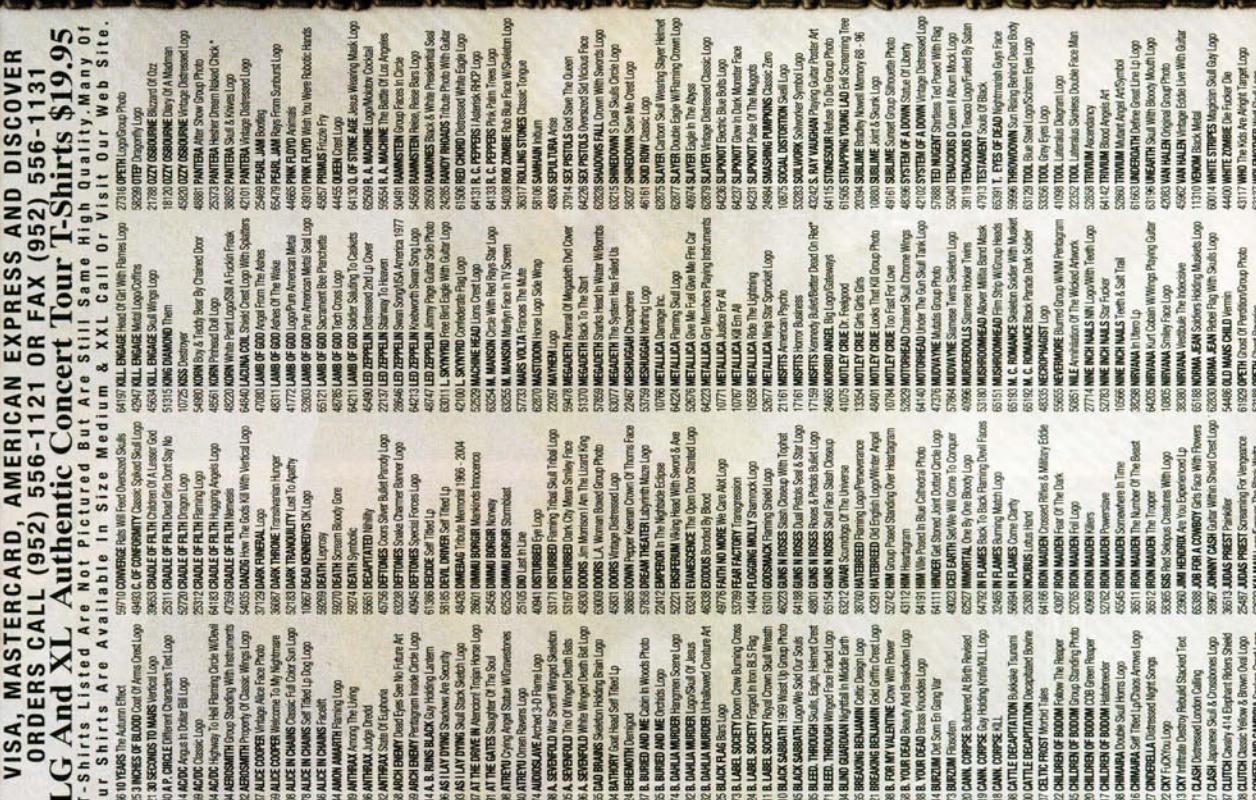
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It all started in ninth grade as a sort of teenage rivalry ...

I'd practice and slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR; how she could sing any tone—from memory alone; how she could play songs—after just *hearing* them; the list went on and on ...

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, *"Can I test you sometime?"*

"OK," she replied.

Now she would eat her words ...

My plot was ingeniously simple ...

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear.*

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (*She'll never guess F#, I thought.*)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. *"How in*

the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

"I don't know," she

sighed. And that was all I could get out of her!

The dazzling of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out ...

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C##? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over and over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were we supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened ...

It was like a miracle ... a twist of fate ... like finding the lost Holy Grail ...

Once I stopped straining my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not visual colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—I *too could name the tones by ear!* It was simple. I could hear how F# sounds one way, while Bb has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors *laughed* at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art.

Oh, you must be wondering: whatever happened with



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B.B., *guitar/piano* ● "It is wonderful. I can truly hear the differences in the color of the tones." D.P., *student* ● "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H., *student* ● "It's so simple it's ridiculous." M.P., *guitar* ● "I'm able to play things I hear in my head. Before, I could barely do it." J.W., *keyboards* ● "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." I.B., *bass guitar*

● "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.' L.H., *voice/guitar* ● "What a boost for children's musical education! R.P., *music teacher*" ● "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has

much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." M.U., *bass*

● "Although I was skeptical at first, I am now awed." R.H., *sax* ● "It's like hearing in a whole new dimension." L.S., *guitar* ● "I started crying and laughing all at the same time. J.S., *music educator*" ● "I wish I could have had this 30 years ago!" R.B., *voice* ● "This is absolutely what I had been searching for." D.E., *piano* ● "Mr. Burge—you've changed my life!" T.B., *student* ● "Learn it or be left behind." P.S., *student* ...

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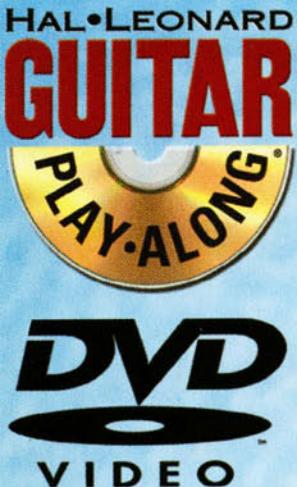
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Shorts Guitars	.www.wichitaband.com	.800-835-3006	101	Carl Martin	.www.carlmartin.com	.800-888-1899	159	Elderly Instruments	.www.elderly.com	.517-372-7890	125	Digitech	.www.digitech.com	.801-566-8800	6	Guitar Center	.www.guitarcenter.com	.404-320-7253	30	Digitech	.www.digitech.com	.801-566-8800	171	L.A. Music	.www.Lamusica.ca	.905-271-0303	20	Digitech	.www.digitech.com	.801-566-8800	158	Matt's Music	.www.mattsmusic.com	.800-723-5892	75	Dunlop Manufacturing	.www.jimdunder.com	.707-745-2722	35	Musician's Friend	.www.musiciansfriend.com	.800-776-5173	37	Roland	.www.rolandus.com	.800-386-7575	159	Pedal Geek	.www.pedalgeek.com		116	Source Audio	.www.sourceaudio.net	.781-932-8080	173	Sam Ash	.www.samash.com	.800-4-SAMASH	107	Xpresense	.www.xpresense.com		13	Sweetwater	.www.sweetwater.com	.800-222-4700	15	Zoom	.www.samsontech.com	.631-784-2200	SCHOOLS								GUITARS/BASSES								179	3D Tonewoods	.www.3dtonewoods.com	.360-352-9003	9	Berklee College	.www.berklee.edu	.800-421-0084	110	BC Rich	.www.bcrichguitars.com	.727-793-0079	114	Full Sail	.www.fullsail.com	.800-226-7625	115	Carvin	.www.carvin.com	.800-854-2235	112	L.A. Recording School	.www.larecordingschool.com	.888-688-LARS	73	Dean Guitars	.www.deanguitars.com	.813-600-3920	158	Luthiers International	.www.luthiersinternational.com	.1-888-4LUTHIER	27	Epiphone	.www.epiphone.com	.800-444-2766	106	Musician's Institute	.www.mi.edu	.800-255-PLAY	2	ESP	.www.espguitars.com	.800-423-8388	171	School of Audio Engineering	.www.sae.edu	.877-27-Audio	57	First Act	.www.firstact.com	.888-551-1115	159	Summit School Of Guitars	.www.luthiers-international.com	.888-901-9903	103	Hagstrom	.www.hagstromguitars.com	.800-994-4984	SOFTWARE								49	Ibanez	.www.ibanez.com	.215-638-8670	108	Michael Kelly	.www.michaelkellyguitars.com	.727-793-0079	59	Native Instruments	.www.native-instruments.com	.866-556-6487	178	Morgan Monroe	.www.morganmonroe.com	.317-780-0454	SOUND REINFORCEMENT								69	Ovation	.www.KamanMusic.com	.860-509-8888	2	Paul Reed Smith	.www.prsguitars.com	.410-643-9970	123	Carvin	.www.carvin.com	.800-854-2235	10	Paul Reed Smith	.www.prsguitars.com	.410-643-9970	21	JBL	.www.jblpro.com	.818-893-8411	19	Peavey	.www.peavey.com	.601-483-5365	44	Mackie	.www.mackie.com	.800-898-3211	22	Reverend Instruments	.www.reverendguitars.com	.586-775-1025	SPEAKERS								111	Rickenbacker	.www.rickenbacker.com	.714-545-5574	43	Celestion	.www.celestion.com	.631-249-1399	16	Schecter	.www.schecterguitars.com	.818-466-2700	17	Eminence	.www.eminence.com	.502-845-5622	105	Steinberger	.www.steinberger.com	.800-444-2766	STRINGS								67	Takamine	.www.kamannmusic.com	.860-509-8888	88	D'Addario	.www.daddariostrings.com	.516-439-3300	4	Taylor Guitars	.www.taylorguitars.com	.619-258-1207	102	D'Addario	.www.daddariostrings.com	.516-439-3300	165	The Traveler Guitar	.www.travelerguitar.com	.800-476-1591	119	Dean Markley	.www.deanmarkley.com	.408-988-2456	29	Washburn	.www.washburn.com	.847-949-0444	167	Dean Markley	.www.deanmarkley.com	.408-988-2456	93	Zemaitis Guitar	.www.zemaitis.net		113	DR Strings	.www.DRStrings.com	.800-307-0036	INSTRUCTION								160	Absolutely Understand	.www.absolutelyunderstandguitar.com	.866-477-9900	23	Dunlop Manufacturing	.www.jimdunder.com	.707-745-2722	159	Paint Your Own Guitar	.www.paintyourownnguitar.com		3	Ernie Ball	.www.ernieball.com	.805-544-7726	MICROPHONES				109	Ernie Ball	.www.ernieball.com	.805-544-7726	14	Sennheiser	.www.sennheiserusa.com	.860-434-9190	63	GHS	.www.ghsstrings.com	.800-432-ROCK	WEBSITES				96	Rotosound	.www.rotosound.com	.800-675-2501	WIRELESS SYSTEMS				159	WebStrings	.www.webstrings.com	.888-676-9840	161	Net Music Makers			WEBSITES								160	Talent 2000			161	Audio Technica	.www.audio-technica.com	.330-686-2600	160	Shure	.www.shure.com	.847-866-2200
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Shorts Guitars	.www.wichitaband.com	.800-835-3006	101	Carl Martin	.www.carlmartin.com	.800-888-1899	159	Elderly Instruments	.www.elderly.com	.517-372-7890	125	Digitech	.www.digitech.com	.801-566-8800	6	Guitar Center	.www.guitarcenter.com	.404-320-7253	30	Digitech	.www.digitech.com	.801-566-8800	171	L.A. Music	.www.Lamusica.ca	.905-271-0303	20	Digitech	.www.digitech.com	.801-566-8800	158	Matt's Music	.www.mattsmusic.com	.800-723-5892	75	Dunlop Manufacturing	.www.jimdunder.com	.707-745-2722	35	Musician's Friend	.www.musiciansfriend.com	.800-776-5173	37	Roland	.www.rolandus.com	.800-386-7575	159	Pedal Geek	.www.pedalgeek.com		116	Source Audio	.www.sourceaudio.net	.781-932-8080	173	Sam Ash	.www.samash.com	.800-4-SAMASH	107	Xpresense	.www.xpresense.com		13	Sweetwater	.www.sweetwater.com	.800-222-4700	15	Zoom	.www.samsontech.com	.631-784-2200	SCHOOLS								GUITARS/BASSES								179	3D Tonewoods	.www.3dtonewoods.com	.360-352-9003	9	Berklee College	.www.berklee.edu	.800-421-0084	110	BC Rich	.www.bcrichguitars.com	.727-793-0079	114	Full Sail	.www.fullsail.com	.800-226-7625	115	Carvin	.www.carvin.com	.800-854-2235	112	L.A. Recording School	.www.larecordingschool.com	.888-688-LARS	73	Dean Guitars	.www.deanguitars.com	.813-600-3920	158	Luthiers International	.www.luthiersinternational.com	.1-888-4LUTHIER	27	Epiphone	.www.epiphone.com	.800-444-2766	106	Musician's Institute	.www.mi.edu	.800-255-PLAY	2	ESP	.www.espguitars.com	.800-423-8388	171	School of Audio Engineering	.www.sae.edu	.877-27-Audio	57	First Act	.www.firstact.com	.888-551-1115	159	Summit School Of Guitars	.www.luthiers-international.com	.888-901-9903	103	Hagstrom	.www.hagstromguitars.com	.800-994-4984	SOFTWARE								49	Ibanez	.www.ibanez.com	.215-638-8670	108	Michael Kelly	.www.michaelkellyguitars.com	.727-793-0079	59	Native Instruments	.www.native-instruments.com	.866-556-6487	178	Morgan Monroe	.www.morganmonroe.com	.317-780-0454	SOUND REINFORCEMENT								69	Ovation	.www.KamanMusic.com	.860-509-8888	2	Paul Reed Smith	.www.prsguitars.com	.410-643-9970	123	Carvin	.www.carvin.com	.800-854-2235	10	Paul Reed Smith	.www.prsguitars.com	.410-643-9970	21	JBL	.www.jblpro.com	.818-893-8411	19	Peavey	.www.peavey.com	.601-483-5365	44	Mackie	.www.mackie.com	.800-898-3211	22	Reverend Instruments	.www.reverendguitars.com	.586-775-1025	SPEAKERS								111	Rickenbacker	.www.rickenbacker.com	.714-545-5574	43	Celestion	.www.celestion.com	.631-249-1399	16	Schecter	.www.schecterguitars.com	.818-466-2700	17	Eminence	.www.eminence.com	.502-845-5622	105	Steinberger	.www.steinberger.com	.800-444-2766	STRINGS								67	Takamine	.www.kamannmusic.com	.860-509-8888	88	D'Addario	.www.daddariostrings.com	.516-439-3300	4	Taylor Guitars	.www.taylorguitars.com	.619-258-1207	102	D'Addario	.www.daddariostrings.com	.516-439-3300	165	The Traveler Guitar	.www.travelerguitar.com	.800-476-1591	119	Dean Markley	.www.deanmarkley.com	.408-988-2456	29	Washburn	.www.washburn.com	.847-949-0444	167	Dean Markley	.www.deanmarkley.com	.408-988-2456	93	Zemaitis Guitar	.www.zemaitis.net		113	DR Strings	.www.DRStrings.com	.800-307-0036	INSTRUCTION								160	Absolutely Understand	.www.absolutelyunderstandguitar.com	.866-477-9900	23	Dunlop Manufacturing	.www.jimdunder.com	.707-745-2722	159	Paint Your Own Guitar	.www.paintyourownnguitar.com		3	Ernie Ball	.www.ernieball.com	.805-544-7726	MICROPHONES				109	Ernie Ball	.www.ernieball.com	.805-544-7726	14	Sennheiser	.www.sennheiserusa.com	.860-434-9190	63	GHS	.www.ghsstrings.com	.800-432-ROCK	WEBSITES				96	Rotosound	.www.rotosound.com	.800-675-2501	WIRELESS SYSTEMS				159	WebStrings	.www.webstrings.com	.888-676-9840	161	Net Music Makers			WEBSITES								160	Talent 2000			161	Audio Technica	.www.audio-technica.com	.330-686-2600	160	Shure	.www.shure.com	.847-866-2200																																																				
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187	Orange Amps	.www.orangeamps.com	.404-303-8196	158	Pritchard Amps	.www.pritchardamps.com	.1-8-SSSO-COOL	104	Fostex	.www.fostex.com	.562-921-1112	41	Randall	.www.randallamplifiers.com	.847-949-0444	100	Line 6	.www.line6.com	.877-To Line6	158	Victoria Amp Co.	.www.victoriaamp.com	.630-369-3527	91	Line 6	.www.line6.com	.877-To Line6	99	Vox	.www.voxamps.co.uk	.631-390-8737	RETAILERS								EFFECTS								89	Boss	.www.rolandus.com	.800-386-7575	158	E.M. Shorts Guitars	.www.wichitaband.com	.800-835-3006	101	Carl Martin	.www.carlmartin.com	.800-888-1899	159	Elderly Instruments	.www.elderly.com	.517-372-7890	125	Digitech	.www.digitech.com	.801-566-8800	6	Guitar Center	.www.guitarcenter.com	.404-320-7253	30	Digitech	.www.digitech.com	.801-566-8800	171	L.A. Music	.www.Lamusica.ca	.905-271-0303	20	Digitech	.www.digitech.com	.801-566-8800	158	Matt's Music	.www.mattsmusic.com	.800-723-5892	75	Dunlop Manufacturing	.www.jimdunder.com	.707-745-2722	35	Musician's Friend	.www.musiciansfriend.com	.800-776-5173	37	Roland	.www.rolandus.com	.800-386-7575	159	Pedal Geek	.www.pedalgeek.com		116	Source Audio	.www.sourceaudio.net	.781-932-8080	173	Sam Ash	.www.samash.com	.800-4-SAMASH	107	Xpresense	.www.xpresense.com		13	Sweetwater	.www.sweetwater.com	.800-222-4700	15	Zoom	.www.samsontech.com	.631-784-2200	SCHOOLS								GUITARS/BASSES								179	3D Tonewoods	.www.3dtonewoods.com	.360-352-9003	9	Berklee College	.www.berklee.edu	.800-421-0084	110	BC Rich	.www.bcrichguitars.com	.727-793-0079	114	Full Sail	.www.fullsail.com	.800-226-7625	115	Carvin	.www.carvin.com	.800-854-2235	112	L.A. Recording School	.www.larecordingschool.com	.888-688-LARS	73	Dean Guitars	.www.deanguitars.com	.813-600-3920	158	Luthiers International	.www.luthiersinternational.com	.1-888-4LUTHIER	27	Epiphone	.www.epiphone.com	.800-444-2766	106	Musician's Institute	.www.mi.edu	.800-255-PLAY	2	ESP	.www.espguitars.com	.800-423-8388	171	School of Audio Engineering	.www.sae.edu	.877-27-Audio	57	First Act	.www.firstact.com	.888-551-1115	159	Summit School Of Guitars	.www.luthiers-international.com	.888-901-9903	103	Hagstrom	.www.hagstromguitars.com	.800-994-4984	SOFTWARE								49	Ibanez	.www.ibanez.com	.215-638-8670	108	Michael Kelly	.www.michaelkellyguitars.com	.727-793-0079	59	Native Instruments	.www.native-instruments.com	.866-556-6487	178	Morgan Monroe	.www.morganmonroe.com	.317-780-0454	SOUND REINFORCEMENT								69	Ovation	.www.KamanMusic.com	.860-509-8888	2	Paul Reed Smith	.www.prsguitars.com	.410-643-9970	123	Carvin	.www.carvin.com	.800-854-2235	10	Paul Reed Smith	.www.prsguitars.com	.410-643-9970	21	JBL	.www.jblpro.com	.818-893-8411	19	Peavey	.www.peavey.com	.601-483-5365	44	Mackie	.www.mackie.com	.800-898-3211	22	Reverend Instruments	.www.reverendguitars.com	.586-775-1025	SPEAKERS								111	Rickenbacker	.www.rickenbacker.com	.714-545-5574	43	Celestion	.www.celestion.com	.631-249-1399	16	Schecter	.www.schecterguitars.com	.818-466-2700	17	Eminence	.www.eminence.com	.502-845-5622	105	Steinberger	.www.steinberger.com	.800-444-2766	STRINGS								67	Takamine	.www.kamannmusic.com	.860-509-8888	88	D'Addario	.www.daddariostrings.com	.516-439-3300	4	Taylor Guitars	.www.taylorguitars.com	.619-258-1207	102	D'Addario	.www.daddariostrings.com	.516-439-3300	165	The Traveler Guitar	.www.travelerguitar.com	.800-476-1591	119	Dean Markley	.www.deanmarkley.com	.408-988-2456	29	Washburn	.www.washburn.com	.847-949-0444	167	Dean Markley	.www.deanmarkley.com	.408-988-2456	93	Zemaitis Guitar	.www.zemaitis.net		113	DR Strings	.www.DRStrings.com	.800-307-0036	INSTRUCTION								160	Absolutely Understand	.www.absolutelyunderstandguitar.com	.866-477-9900	23	Dunlop Manufacturing	.www.jimdunder.com	.707-745-2722	159	Paint Your Own Guitar	.www.paintyourownnguitar.com		3	Ernie Ball	.www.ernieball.com	.805-544-7726	MICROPHONES				109	Ernie Ball	.www.ernieball.com	.805-544-7726	14	Sennheiser	.www.sennheiserusa.com	.860-434-9190	63	GHS	.www.ghsstrings.com	.800-432-ROCK	WEBSITES				96	Rotosound	.www.rotosound.com	.800-675-2501	WIRELESS SYSTEMS				159	WebStrings	.www.webstrings.com	.888-676-9840	161	Net Music Makers			WEBSITES								160	Talent 2000			161	Audio Technica	.www.audio-technica.com	.330-686-2600	160	Shure	.www.shure.com	.847-866-2200																																																																																																																																																																												
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DOUBLE OR NOTHING

Army of Anyone's Dean DeLeo talks about the importance of having a backup.

 By NICK BOWCOTT

>> DESIGN PHILOSOPHY "There are a lot of buttons on my rack, and it looks like a three-quarter-size refrigerator, for goodness sake!" says Dean DeLeo, the former Stone Temple Pilots six-stringer who now performs with Army of Anyone. As it turns out, a significant chunk of DeLeo's rig is backup. "It once broke down on me when I was in Japan, and from that point on I said I need two of everything. The gear in my rig is a really integral part of my sound, so it's vital that I always have it there."

The doubling-up theme extends to his guitars, which include two custom-built six-string double-necks that allow DeLeo to perform some of the tunes on

Army of Anyone's self-titled debut. "I recorded some songs using alternate tunings for the rhythms and standard tuning for the solos. When it came time to tour, I got together with Fender and designed a couple of double-neck Strats. That way I can play the rhythm on the bottom neck and switch to the top neck for the lead."

DeLeo's rig also contains a Vox AC30, which sits onstage between the two 4x12 cabs. "The Vox is running all the time and has more of a stringy sound that blends in nicely with the Marshalls," he explains. "When I play chords, I like to hear every note, and the AC30 has the clarity that I'm looking for."

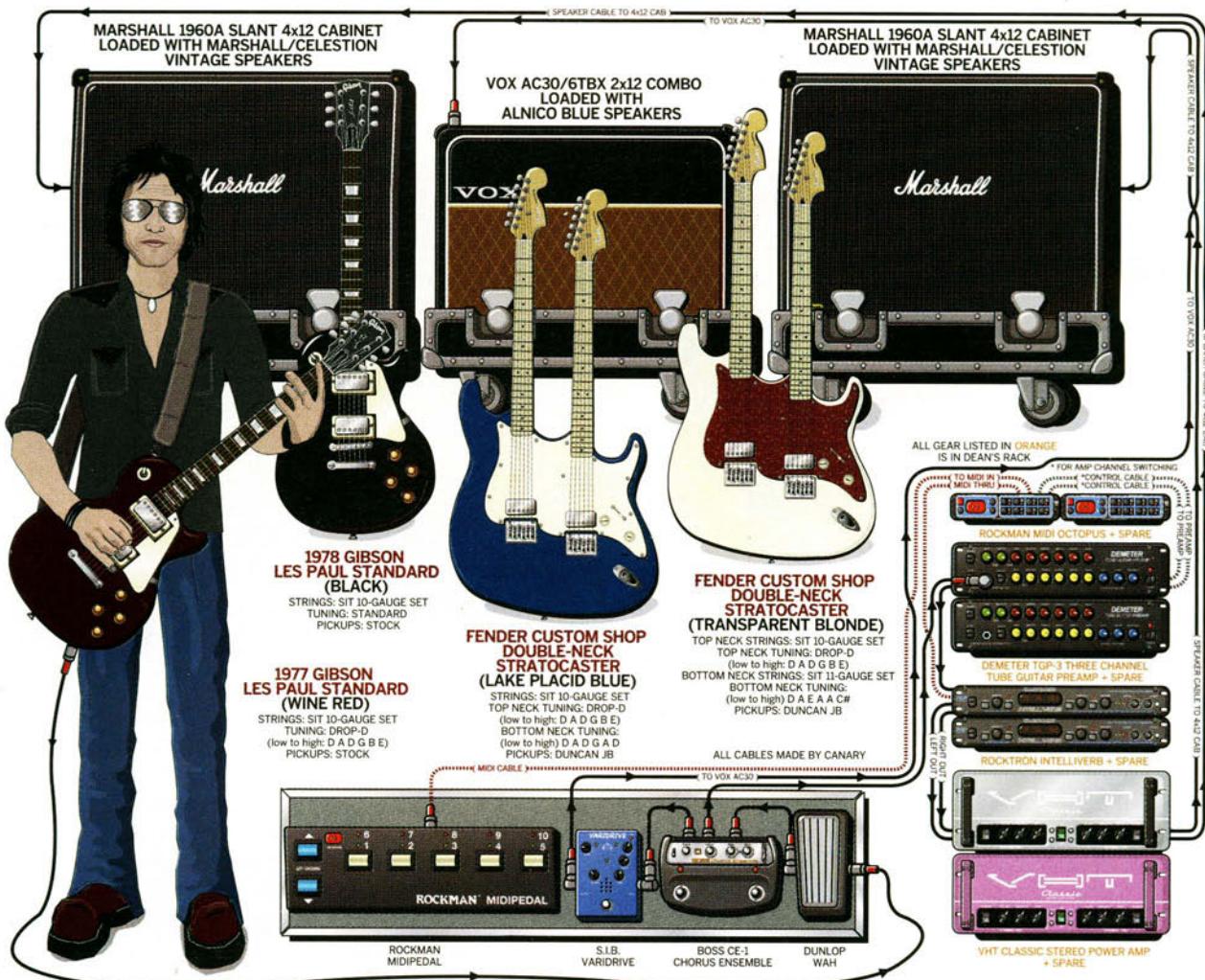
>> CONTROL ISSUES "I do it all from my old Rockman MIDI pedal board. It's

very antiquated, but if it works, why change it?"

>> FAVORITE PIECE OF GEAR "Probably my tri-modal Demeter preamp. Its three channels allow me to have a clean patch, a dirty patch and a 'blast-off' solo patch."

>> SECRET WEAPON "I don't know that I have just one. If anything, it's my entire rig. It's been with me since 1991 and has always been very good to me. It sounds wonderful every time I plug it in and is roadworthy and reliable. And the tonality I can pull out of it by merely backing off on my guitar's volume is phenomenal." 

Special thanks to Dean's tech, Bruce Nelson, for his invaluable help.





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